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December 15, 2005

At the request of Interim Provost Bruce Bubacz, COSCO investigated and has prepared this report studying the relationship of Kansas City Repertory Theatre with UMKC and the Department of Theatre.

While the chair of the committee scheduled all meetings with witnesses, and members of the committee were actively involved in all interviews and openly discussed the findings and recommendations of this report, the committee acknowledges that Tom Mardikes, UMKC Senator and member of COSCO, is also Chair of UMKC Theater and the principal author of this report. COSCO, however, fully endorses the findings and recommendations of this report.

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College of Arts and Sciences
Department of Theatre

November 18, 2005

We have read the COSCO Committee Report detailing the history and relationship of the Department of Theatre and Missouri / Kansas City Repertory Theatre. We find the report to be accurate and consistent with our experience through this history.

John Ezell
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Dr. Felicia Londre
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A Study of the Relationship between UMKC, the Department of Theatre, and Kansas City Repertory Theatre

I: Actions of the Committee.

The COSCO committee met five times in August and September 2005 to discuss the Rep/UMKC relationship. Specifically the committee was interested in (a) the amount of rate funding the Rep received and how that money is used, (b) the historical and current structure of the overall theatre management, (c) conflicts over use of shared spaces, specifically rehearsal spaces, (d) opportunities for students and faculty to participate in Rep activities, and (e) a perceived direction of the Rep to disassociate with UMKC.

Attending these meetings to discuss this relationship and history were:

- the former Managing Director of the Rep (1980-1987/ 1994-2001),
- the current Managing Director of the Rep,
- the Rep's Director of Communications,
- the Chair of the Department of Theatre, who is also a member of the committee,
- the Design/Publications Specialist for the Rep and
- a Hall Family Foundation Professor from the Department of Theatre.

The committee met with the Producing Artistic Director of the Rep on October 7, 2005. Comments appear before the Report Summary.

The committee reviewed the Rep/UMKC contract of 1980, 1991, 2003, sections of the 2002 COPE report by Theatre including several appendices, the Task Force "contract" of 2003 and the Shared Future Facilitation of 2004.

The Department of Theatre is currently undergoing a reaccreditation review with the National Association of Schools of Theatre. The Department received the Visitor's Report in late September 2005, portions of which are included as an appendix.

II: A History of The Rep

The following history of the relationship of UMKC to the Rep was provided to the committee by the theatre faculty of UMKC. We incorporate this into the report and set it forth in full here but do not incorporate this as our findings at this point.

The Department of Theatre has been organized as a distinct unit since the 1960's. In 1964 the Department, under the leadership of Dr Patricia McIlrath, launched a professional theatre on campus to operate in conjunction with the activities in classroom and on stage. The concept was clear; the faculty believed students would become better theatre artists if working in association with professional artists, as opposed to students working only with fellow students on academic productions. A second desire sprang from this creation; the community would be more interested in attending theatre productions at UMKC that mixed seasoned professional artists working in association with young, fresh talent, as opposed to attending student productions alone. Therefore, from its initial launch, the professional theater (known then as the UMKC Repertory

Theatre) was intended to operate in very close collaboration with UMKC's Department of Theatre. This new theatre company was in fact a completely owned and operated UMKC project, and remained so until a contract was ratified between UMKC and a newly organized MRT, Inc. in April 1980.

In the 1979-1980 period, several major initiatives came to fruition for the Department of Theatre. In the mid 1970's the University of Missouri identified the performing arts to be an area of exclusive emphasis at the UMKC campus. In 1979 the Performing Arts Center was completed and offered state-of-the-art facilities for Theatre, the Rep and the Conservatory of Music. In 1980 the Department of Theatre was authorized to offer the MFA degrees in acting, directing and theatre design, thereby focusing the academic theatre mission toward professional training of theatre artists. The final step was in 1980 when UMKC created and then contracted with MRT, Inc. to produce professional plays and enhance the Theatre department's professional training mission.

Those who worked closely with Dr. McIlrath and James D. Costin, who are often identified as the founders of Missouri Repertory Theatre and MRT, Inc., state that these founders constantly and consistently alluded to this relationship as one akin to the teaching hospital relationship found in many university medical schools that operate in conjunction with their own urban hospitals.

Dr. McIlrath led the growing Theatre Department as Chair and as Artistic Director of what became known as Missouri Repertory Theatre in 1968. Through the 1970's this enterprise operated in a manner that today is referred to as University/ Resident theatre, where faculty worked as professionals alongside students, and professional actors, directors and designers were hired to create the productions for the Rep. Some of these professional artists were also faculty members of the Department.

Under Dr. McIlrath the two units were synchronized and symbiotic. Budgets were derived from the same source and managed by UMKC and the Department. The 1981 COPE report by Theatre articulates a basically two-headed operation with one body: 1) a professional company dedicated to serving the community while also providing an essential student learning experience, and 2) a training component for students alone. This COPE report lists budgets and missions of both the Department and The Rep. The 1989 COPE report detailed activities for the Department only.

All administrative operations of the theatre were shared by both entities. A common management team operated departments in Marketing, Development, Public Relations, Production Management, Education, and Business Services. These administrative activities were managed and budgeted from the same source -- UMKC.

With the opening of the Performing Arts Center in 1979, a concerted effort was implemented to raise the quality and professionalism of the Rep's productions. A major obstacle existed, however.

Since the university would not contract with any labor unions, the Rep always faced challenges when it came to hiring union actors and stage directors. Union artists were hired, though, because Mr. Costin was able to make a special arrangement with Actors Equity Association (Equity), the labor union that represented professional actors. This arrangement was constructed outside of the League of Resident Theatres (LORT) collective bargaining agreement that guided professional actor employment in theaters like the Missouri Repertory Theatre.

In order to meet this challenge of hiring professional, union-affiliated artists, and with the added desire to expand community engagement and financial support, UMKC spun off Missouri Repertory Theatre as a separate 501c3 not-for-profit corporation called MRT, Inc. in 1980. This new Rep business entity could hire actors within the guidelines of the Actors Equity collective bargaining agreement, and the new community board of directors (comprised of top UMKC officials and key Kansas City community leaders) began the work of seeking private financial support to augment UMKC's annual allocations to support the Rep's productions.

James Costin, serving as the Director of UMKC's Office of Cultural Events, and Chancellor George Russell were the primary architects of the idea to separately incorporate Missouri Repertory Theatre. Dr. Russell and Mr. Costin developed a thorough strategy to build a board of trustees for the Rep, a board that was dedicated to the vision of a world-class professional theater intimately connected to a world-class professional artist training program in UMKC's Department of Theatre.

As the Director of UMKC's Office of Cultural Events and as the Assistant Vice-Provost for Academic Affairs, Mr. Costin clearly held high-level positions in UMKC's administration. In addition, Mr. Costin was also appointed to the position of chief executive officer of MRT, Inc., responsible for the effective operations of the Rep.

As Executive Director, Mr. Costin reported directly to the Rep's board of trustees and also to the Vice-Chancellor for Academic Affairs. Both the board and the Vice-Chancellor supervised Mr. Costin's activities as a UMKC employee, ensuring that the Rep served the community by effectively accomplishing its dual goals of creating first-rate professional theatre and by providing a first-rate learning laboratory for students in the Department's artist training programs.

Among his responsibilities in the Vice-Chancellor's office, Mr. Costin had primary oversight of all academic budgets. Through the Office of Cultural Events, Mr. Costin worked closely with UMKC's top administrative officers to create an administrative structure that would internally fund and administer the management activities of UMKC's newly created theater organization – one that would create professional theater productions and train young professional artists for the theater.

Under Mr. Costin's guidance, several Hall Family Foundation grants were obtained for both the Rep and the Department starting around 1983. Funds contributed to UMKC from these grants were administered by Mr. Costin through the Office of Cultural Events

accounts. (Cultural Events eventually grew to include KCUR-FM, New Letters Magazine, and The Toy & Miniature Museum. It became the UMKC administrative office that managed the University's community-oriented production activities.)

II-(a) The Rep: UMKC's separate nonprofit corporation

Even though it was established as a separate nonprofit corporation, Missouri Repertory Theatre continued to enjoy significant support from UMKC because the University had a major stake in the professional theater's success as a producer and as a "teaching hospital" for its students in the Department of Theatre. UMKC's Chancellor, its top administrative officers, and MRT, Inc.'s officers all understood that this new nonprofit theatre corporation would have fragile financial conditions at the outset and could easily fail unless UMKC provided substantial support in both cash and contributed services (of personnel and facilities). In fact, the April 1980 contract between UMKC and MRT, Inc. articulates an arrangement where UMKC engaged MRT, Inc. to produce 8 plays with a minimum of 120 performances, that the play selection be compatible with the educational mission, and that the UMKC budgeted allocation and facilities provided annually to Missouri Repertory Theatre would be made available to MRT, Inc. through the contract. Finally, the university provided an additional \$106,000 that amounted to 15% of the Rep budget for that year. MRT, Inc. would keep all ticket revenue, gift and grant income.

Mr. Costin often stated that the Rep's board and UMKC needed this new professional theater to succeed: both as an accomplished producer of professional theater and as an "intimately connected training experience" for the Department.

Mr. Costin, Chancellor Russell, and the Rep's leaders, including Donald Hall, Irvine O. Hockaday, John B. Francis, W. Coleman Branton, John A. (Jack) Morgan, Mrs. Robert West, James Judd, and Lyman Field, all agreed that by providing the new MRT, Inc. with a stable foundation of financial support at its infancy, UMKC could ensure that it had a growing, successful professional theater operation to augment its Department of Theatre. It could also have a strong administrative staff to manage the financial, marketing, and production operations of both the Rep and the Departments.

At the same time, the Rep could grow more effectively with UMKC's administrative and financial support remaining relatively stable and declining as a percentage of the Rep's annual operations as the company developed broader and deeper levels of community support. Where the cash support of \$106,000 in 1980 represented 15% of the Rep's budget, the cash support of \$100,000 until 2002 represented about 2% of the Rep's budget.

UMKC provided much more to MRT, Inc. than a cash payment of \$100,000 each year. Also provided were free use of theatre related space in the Performing Arts Center, including all utilities, insurance, maintenance and upkeep of the facilities. Finally UMKC provided the salaries for the numerous administrative and production personnel who worked for Missouri Repertory Theatre and the Department of Theatre.

In addition, the contract between MRT, Inc. and the University provided that ownership of all costumes, scenery, and props – whether originally created by the Theatre Department or by the Rep – would be the property of the university. Access to these important assets would enable the Department to keep its production expenses lower while ensuring it would be able to mount first-rate student productions within its very limited financial resources. Over the years the ownership of these important assets have transferred to MRT, Inc. which the provision that the Theatre Department be allowed access to the furnishings.

By 2005, the administrative and production side of the Rep grew to a staff of over 60 people and a professional theatre operating on a budget of \$6.5 million, a total that includes the value of the UMKC cash, contributed services of personnel and value of facilities.

During this same period the academic theatre budgets grew very little. Size of faculty did not increase, and with the exception of the addition of Grant Hall in 1989, space and production budgets stagnated. Resources for the Department grew only in funding for graduate students, including the quantity and quality of these students.

These findings are well documented in COPE reports from 1981, 1989, 1996 and 2002. The Department and the College of Arts and Sciences, however, did *not* have the burden of financing the basic theatre administrative operation: Marketing, Publicity, Business, Production, and Development.

The operations were structured this way because UMKC and Rep leaders understood from the moment of MRT, Inc.'s creation that the two integrated units had separate missions (professional productions and training productions). At the same time, the founding philosophy of the Rep and the Department provided for the Rep's administrative professionals to coordinate and conduct the marketing, publicity, financial management, production management, and development functions for the Department.

This practice reflected the founding principles of the Rep/Department relationship, seeking to operate with the highest professional standards whether the artistic or administrative activity was undertaken for the Department or the Rep.

In the 1990's these practices evolved into a highly integrated unit served by a single management team that was led and supervised by the Rep's senior administrative leaders. The Rep accepted these management responsibilities because they had always been part of its founding principles since 1980 and because it was always understood as part of the exchange for the funding and subsidies provided by UMKC.

II-(b) Leadership Changes

Changes in the administrative relationship between the Rep and the Department emerged when Dr. McIlrath retired as Chair in 1984 and then as the Rep's Artistic Director in 1985. A Hall Family Foundation grant request (1983) articulates a plan to hire an Associate Chair and an Associate Artistic Director, to help manage this expanding organization.

When the funds were granted, they were first used to hire a separate Chairman for the Department (Jacques Burdick, 1984) and later a separate Artistic Director (George Keathley in 1985). These two leaders did not always agree on issues of leadership and governance, and conflicts about the operations of the Department and the Rep would emerge from time to time. During this period, however, Mr. Costin remained the leader and guiding force for the Department and the Rep, effectively exercising his authority as both Vice-Provost for UMKC and as Executive Director of the Rep. It was a period in the life of the Department and the Rep during which both enterprises continued to grow, develop, and achieve ever higher levels of accomplishment and recognition.

During the natural vicissitudes of growth and development, Mr. Costin continued to constantly and consistently articulate and inspire the Rep's and the Department's stakeholders with his vision of a "School of Theatre Without Walls" as he called it; a UMKC enterprise that intimately and creatively united UMKC's theater artist training program with UMKC's professional theater company – Missouri Repertory Theatre.

Pursuing this vision and management philosophy, Mr. Costin led a stable, consistently developing organization for another 15 years, and by the time Mr. Costin retired in 2000 a number of achievements had occurred:

- (1) The Department of Theatre had been ranked in the Top 20 nationally of 140 graduate theatre programs (1997, US NEWS) when only initiated in 1980,
- (2) The Rep had created a subscriber base of full-season and small package holders of approximately 10,000, and
- (3) the corporation – now Missouri Repertory Theatre, Inc. -- founded with no financial assets, but with a strong commitment of support and sustenance from UMKC's Chancellor in 1980, held a combination of cash reserves and endowment funds that had a market value of approximately \$10 million.

II-(c) New Leadership Search in 1998 and Subsequent Events:

In 1998 Mr. Costin and Mr. Keathley announced that they would both retire in 2000. A search committee was formed in 1998 to select one new leader who would replace both positions: Executive Director and Artistic Director. This position was designed to include the same responsibilities that Mr. Costin had held since 1980 – responsibilities that included oversight, care, and development of the Department of Theatre as well as the

growth and development of the Rep. The new leader would be responsible for the artistic direction of both the Rep and Theatre Department, and be intimately involved in the academic unit.

During the search and interview process these responsibilities were articulated and clarified. It would be necessary for the new leader to effectively nurture both the professional theatre and the training program. Each candidate was asked about how he or she would manage the delicate balances that these responsibilities required. Each candidate, including the person who was eventually hired for the position, stated that they understood the responsibilities and the challenges of this unique position and they each stated that they embraced them. (See Appendix 1)

The new Producing Artistic Director (PAD) was hired, and would serve as a consultant in 1999 and become the new leader when Costin and Keathley retired in 2000. It must be stated that the employment contract offered to the new PAD was created without any faculty input, nor has any faculty member ever been allowed to read said contract.

The new Producing Artistic Director came to UMKC during a time of substantial administrative transition at the levels of vice-chancellor and above. There seemed to be no leadership orientation for the new PAD or a cadre of superiors to ensure that he understood and would continue to pursue UMKC's vision of intimately connecting its professional theater operations (the Rep) with the artist training programs of the Department of Theater.

These circumstances were further complicated by the fact that there was no continuity of UMKC administrative leadership – no person above the rank of faculty who was charged with helping to bridge the transition.

The PAD found himself working with an interim Dean, interim Chair, interim Provost and interim Chancellor. As he began his duties, the Rep's board leadership changed and the Rep's executive committee and the roles of its officers were filled by people who had little knowledge about how UMKC's theater-producing enterprises had developed, nor about the long-standing practices that were a critical part of that development.

The PAD engaged many fresh faces that had no institutional memory. Any institutional memory that did remain seemed to rest primarily with members of the faculty or with staff members who reported to the PAD and were required to follow his direction.

The first year of the PAD's leadership in 2000-01 was difficult and challenging for the Rep staff. It became clear to the Rep management staff that any attempts to offer alternative viewpoints or to explain long-standing, successful administrative practices were not welcome.

The new PAD showed little interest in working collegially with the faculty. Faculty members were unclear about his structural authority, and early confrontations occurred as the PAD implemented changes affecting the department without faculty consultation. He

frequently cited his employment contract as his authority, which the faculty was never allowed to read.

The PAD exercised disinterested control over the Department's play selection process. However, he did exercise singular control over all the theater spaces, the rehearsal spaces, and the shop spaces, *even if they also served as classrooms*. The PAD also initiated a process to separate the two units – the Rep and the Department of Theatre – that had operated so intimately for over 20 years, undertaking it in a manner that assertively expressed condescension for the long-standing arrangements between the two units and for the accomplishments of the previous two decades.

The PAD was to have been a member of the then "Council of Deans" and represent theatre in general to this group regularly meeting with the Provost and Chancellor. All candidates for the position of PAD met with the Council when interviewing on campus. Once hired, the PAD neglected to attend these meetings. Faculty members encouraged his involvement and stressed the importance to both the Rep and the Department to have a representative at such meetings. The PAD told individual faculty that he considered such meetings a waste of his time and he had no intention of attending. This lack of action effectively left the Rep with no UMKC advocate while the Department depended more heavily upon the Dean of the College.

Over the course of 20 months, twenty years of growth, development, and administrative understanding were dissolved. The integrated operations of the Rep and the Department's marketing, development, production, publicity, and education operations were dissolved.

The fact that changes were undertaken to advance the Rep is one thing – and arguably the prerogative of the PAD – but he was the new leader of UMKC's theater enterprises, not just the Rep. These changes were undertaken without discussion with the Department or the Dean, and the result was that the Department's marketing, development, production, publicity, and external education functions were left without sufficient financial or human resources to accomplish these critical functions.

As a result of the PAD's resource allocation decisions, the Department's productions were severely limited. Money spent on production scenery and costumes had to cover marketing, printing and publicity. Staff time had to be reallocated as the Department had to provide its own personnel to support publicity, marketing and production functions. Furthermore, \$30,000 of the Department's meager \$80,000 production budget was used to subsidize the Rep's carpentry shop staff. Finally in 2000, as a result of the 1996 COPE study, \$30,000 in annual rate dollars became available to the Department from the Provost's Office. This completed a promise of support for departmental productions. Interim-Provost Smeltzer instead gave this \$30,000 to the PAD for him alone to determine how he wanted to enhance the department. As a result of the 2002 COPE report, the department learned that a production budget that should have totaled \$110,000 was actually only \$50,000 with its own staff and faculty doing the administrative work previously provided by the Rep management team.

In May 2005, Business Services were split, with the College of Arts and Sciences taking over the finances of the department and hiring another administrative assistant to handle departmental budgets. (See Appendix 2)

The Department has suffered deficits for three of the last four years, as it struggles to maintain its mission while having lost all of the administrative support that it had for decades during the period when the vision for UMKC's theater enterprises – the Rep and the Department – was a unified one of mutual growth, development and excellence. The period prior to 2000 was one in which everyone that worked in these theater-producing operations – staff and faculty alike – was guided by leadership principles that were based on an interdependent relationship between the Rep and the Department. The relationship was one in which success was defined as *both* entities growing in accomplishment and reputation, rather than having one grow at the expense of the other.

The 2002 COPE Report presented a stark picture of the Rep raiding and capturing Department resources. The COPE Review Committee confirmed the findings of the Department. (For more detail, see Appendices 3 & 4).

Concerned that UMKC's administration was taking no action on the COPE findings, the Department submitted a "Resolution of Artistic Control of Student Productions" in January 2003, signed unanimously by theatre faculty. (See Appendix 5).

In March 2003 the Chancellor convened a Task Force consisting of the Rep board president, the new Dean, and an outside consultant to arbitrate the tension. An agreement was crafted that had the unintended effect of creating more tension.

A focal issue was the Theatre Department being asked to relinquish \$134,000 in rate funding from its own budget for personnel to be allocated exclusively to the Rep. Prior to the PAD's arrival, these dollars were used to partially fund the production staff. These employees had been told by the PAD in 2000 that they worked only for The Rep – even though these people held positions in which they had created production elements for both the Department and Rep productions for more than two decades.

The Department's leadership agreed to the loss of these manpower resources that had created its productions for more than 20 years. However, there was an explicit commitment from Provost Ballard that the Department would be comparably funded and allowed to hire its own production staff.

This funding has yet to be allocated to the Department. The PAD however continues to control the money (\$134,000) and the employees for the benefit of the production of the Rep's plays. (See Appendices 2 and 6).

Another conflict emerged when the PAD's first contract was up for renewal in June 2003. The Department believed many of its problems with the Rep occurred because the PAD underwent no 1-year performance review. Now the Provost promised a full 360-degree

review before offering a contract renewal. Chancellor Gilliland, eschewing any performance review, renewed the PAD's contract for two years and signed a new 3-year residency contract with The Rep. (See Appendix 7). She also gave the Rep an additional \$50,000 in annual cash support. This new arrangement was made without discussion with the faculty. The response to these actions became a topic of public discussion as news of them spilled into the community and into the newspapers.

As tensions accelerated Chancellor Gilliland formed a Facilitation Group lead by consultant Gordon Starr consisting of faculty, Rep administrators and Rep board members. This started in December 2003 and concluded in April 2004. (See Appendix 8).

In 2003, the name of UMKC's professional theater company was changed from Missouri Repertory Theatre to Kansas City Repertory Theatre, provoking some community leaders to wonder if this was another veiled attempt to eradicate the long-standing connections between UMKC and the Rep, or an attempt by new leaders to further distance themselves from the history of the very institution they were leading, or both.

III: Findings and Observations.

(a) UMKC Rate Funding provided to the Rep.

The Rep is funded through 3 accounts for a total GRA of \$1,010,847 (See Appendix 9):

- K2403002 for \$808,847
- K2404001 for \$150,000
- K2403004 for \$52,000

Account # K2403002 funds the salaries of 13 individuals, seven paid completely by this account and 6 partially funded by either the Rep or the Department. All of these people reported spending some of their working time in service to the Department.

TITLE	UMKC salary controlled by Rep	UMKC salary controlled by Department	Rep paid through UMKC	04-05 time reported spent on Rep
Artistic Director	100%	0%	0%	85%
Assoc Production	100%	0%	0%	90%
Production Mgr	48%	52%	0%	45%
Costume Mgr	100%	0%	0%	98%
Tech director	49%	51%	0%	50%
Props mgr	50%	0%	50%	55%
Scenic artist	50%	0%	50%	55%
Master Electrician	100%	0%	0%	75%

Managing director	100%	0%	0%	99%
General Manager	60%	40%	0%	80%
Payroll mgr	100%	0%	0%	75%
Fiscal asst	50%	0%	50%	95%
Building mgr	90%	0%	10%	70%
13 people	\$661,555 salaries	\$99,000		

The Rep management provided this information. The Department agrees with the number of personnel, salaries, and funding splits. The Department does not agree with the percentages of time reported spent working for the Rep versus the Department.

Account # K2404001 contains the \$150,000 that UMKC is contractually obligated to provide to the Rep "for services rendered" as outlined in that specific agreement with UMKC.

Account # K2403004 funds the payment for the storage of thousands of pieces of furniture, scenery, props and clothing that have been accumulated over the last 40 years. These items are stored in the cave on 31st street. The Rep controls access to these items and rents materials to other organizations. Income from the rental is used to hire the collection manager.

UMKC also provides free of charge the use of facilities in the Performing Arts Center and office space at 4825 Troost. Included is the use of the theatre, rehearsal spaces, shop spaces and offices. Also included are insurance, utilities, upkeep and maintenance that would otherwise have to be paid by the Rep if it operated as a free-standing nonprofit theater. The value of this support is reasonably estimated at \$800,000-\$1,000,000.

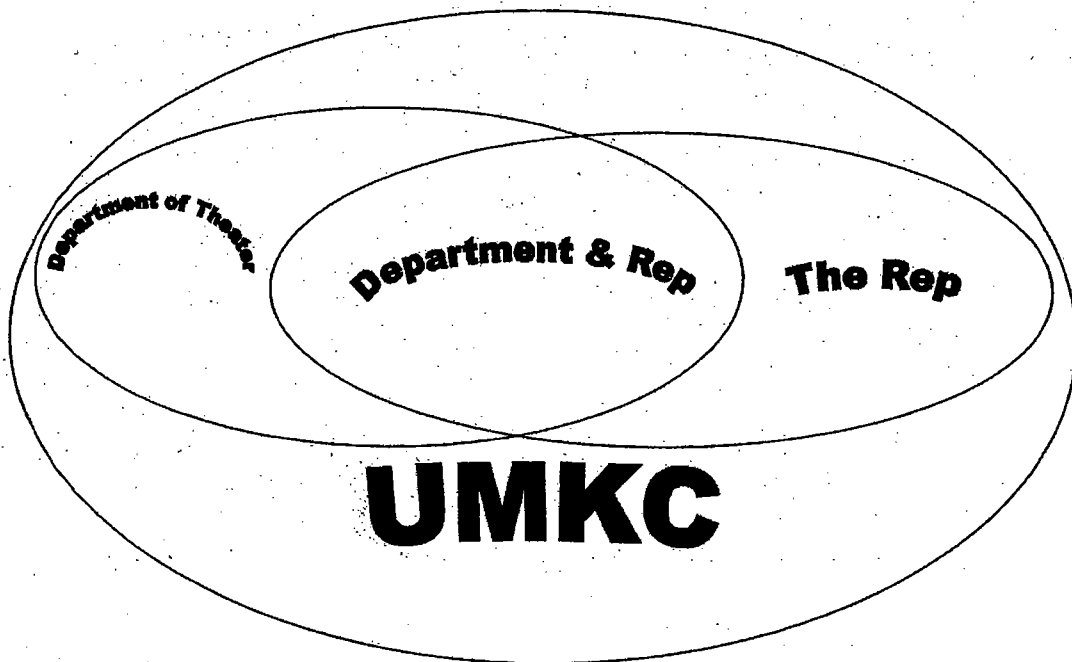
Therefore, a total value of UMKC's support for the Rep:

$$\$1,010,847 + \$800,000 = \$1,810,847$$

III-(b) The historical and current structure of the overall theatre management.

The COSCO committee asked a Former Managing Director (FMD) of the Rep about the relationship between the professional theatre and the training program as envisioned by Dr. McIlrath and Mr. Costin. They were specifically interested in how the separate nonprofit corporation was formed and how UMKC's theater operations were administered under the two of them during the time the FMD worked with them. Responses to these questions are incorporated into earlier sections of this document, particularly those sections that allude to the "teaching hospital" model of operation.

In response to questions from the committee, the FMD offered the following illustration to describe how the model operated:



As this diagram illustrates, there were always staff members whose work focused on either the Rep or the Department, while many UMKC employees had positions that served both areas. The FMD stated that a substantial number of people “floated back and forth,” doing what was determined to be necessary for both programs to thrive and to strive for national prominence. Mr. Costin always stressed that all of the functions and operations were part of UMKC’s vision for its theater operations.

The FMD noted a personal example that at times the managing director would be asked to teach or assist the Department in one of their administrative needs. He would be assigned without additional compensation and undertook those responsibilities because he and his colleagues understood that they would be occasionally assigned to apply their skills and energies anywhere in the *entire* UMKC theater-producing operations that would contribute to its overall effectiveness. The FMD stated several times to the committee that the Rep was established by and had always been considered an operation of UMKC.

When asked about why UMKC had operated its professional theater without a separate nonprofit corporation before 1979, the FMD stated Mr. Costin had forged a special arrangement with Actors Equity, the stage actors employment union. It was a “handshake deal”, established because Mr. Costin had a close, personal relationship with a man named Steve Gray, who was the union’s business representative during the 1960’s and 1970’s. This unofficial arrangement enabled UMKC to contract actors who were Equity members without meeting all the requirements of the League of Resident Theatres (LORT) collective bargaining agreement.

However, when UMKC built and opened the new performing arts center in 1979, Mr. Gray and Actors Equity were no longer able to extend the special arrangements they had made during the first 15 years of the Rep's existence.

The FMD noted that Mr. Costin, Chancellor Russell, and the community leaders that were recruited to lead the creation of the new nonprofit entity known as MRT, Inc. always intended for UMKC to be the leading, primary stakeholder in operating the professional theatre. As previously noted, the overriding reasons why Chancellor Russell, Mr. Costin and the Rep's founding trustees opted to create a separate nonprofit corporation were three-fold:

- 1) To enable UMKC to operate a professionally-managed theater in its newly built facility;
- 2) To stabilize UMKC's financial investment in the growth and development of the professional theater by inspiring even greater engagement and investment by members of the community;
- 3) To ensure that the Department of Theater would always have an integral relationship with professional artists and administrators so that students' training would be regarded as the best in the nation.

It was never intended by its founders that the artistic functions of the Rep would be undertaken at arms-length from the faculty artists who were teaching in the Theatre Department. It was always envisioned that the Theatre Department would have top-notch theatre artists who would train students and create work for the Department of Theatre productions, and, at different times, for the Rep. It was also critically important that faculty artists work with the Rep as professionals in conjunction with their students. This was key to the teaching-hospital model.

It was also envisioned that highly-accomplished theater artists would be retained by the Rep to create its productions. While these artists would not necessarily conduct classes in the Department, it was always envisioned that these artists would operate in close association with the training program and be connected with the students and faculty whenever possible in order to enhance the Department's artist training program.

III-(c) Funding Arrangements

The Rep's management team is primarily funded from K2403002. Prior to 2000 the talents and time of most of the management and production personnel who were funded by UMKC were indeed directed toward both the Rep and the Department. The two producing entities were integrated and mutually supportive. Faculty and students worked to support Rep productions, and Rep staff, whether UMKC or Rep funded, worked to support Department productions.

Both the Rep and the Department shared the same management team, which included a publicity staff person; a business office that handled all budgeting, financing, and contracts with artists; and a Development staff that engaged the community in

fundraising support of the Rep's mission and for student scholarships in the Theatre Department. This was the working model for nearly 35 years, and it worked effectively because of mutual respect and trust among the people who were performing these important functions for the entire theater operations.

Changes in this arrangement began in 2000 as the new PAD began rearranging staff, instructing many longtime employees who were used to support both the Rep and the Department that they "only worked for the Rep." An immediate effect of this direction was the loss to the Department of a 0.5 FTE shared office assistant and a 0.25 FTE shared student office assistant in 2000.

The PAD informed the costume shop staff members that they would no longer work on Department productions. In addition, the PAD banned classes from the costume shop.

Next, the Media Relations Manager, a split-funded position between the Rep (Cultural Events account) and University Communications was directed to focus solely on the Rep. Prior to this change, the position provided publicity service for both the Rep and the Department. In 2001 the Rep took its funding away from University Communications to create its own in-house director of communications with a separate staff.

In this shuffle the promotion of departmental productions was neglected. In 2004 the College of Arts and Sciences approved funding for an administrative assistant position to handle publicity and marketing for the Department.

In April 2005 (appendix 2), the Provost dissolved the Office of Cultural Events, transferred the two Theatre accounts into the College of Arts and Sciences, and severed the Rep's business office relationship with the Department. The Department hired its own business manager operating in conjunction with the College's fiscal officer, and the Department now works with the Development Officer assigned to the College instead of the Rep's development staff.

The only thread of management interaction remaining has to do with the operation of the scene shops, and in a smaller way, the lighting shop.

The committee can find no evidence of the Department receiving financial remuneration from the Rep when staff members no longer provided professional services in critical administrative areas to the Department.

III-(d) Conflicts over use of Shared Spaces

The committee met with the Hall Family Foundation Professor who teaches movement for the Department and has served as a long-time movement coach and choreographer for the Rep. She articulated how her movement classes depend upon open space for the students to be able to move freely, upon having a wall of full-length mirrors for students

to view themselves and adjust, and upon having a sprung wooden floor to avoid leg and hip injuries.

Consistently since 2000 the PAD has claimed the authority to use Performing Arts Center (PAC) room 119 at his sole discretion. This room is the main rehearsal hall and actor classroom in the PAC. From 1979 until 2000, the shared use of the space resulted in classes being taught in the room from 8:00am until 12:45pm, and the Rep or Department would use the space for production rehearsal from 1:00pm until 11:00pm. Since 2000, the PAD has made the determination that the rehearsal hall is a "sacred space", and if the Rep is rehearsing no one else is allowed to use the room. No classes are allowed into the room for the Rep's 3-week rehearsal period. Rep rehearsals also start at 10am.

This directive from the PAD displaced several classes for periods of 3-4 weeks at a time, including Movement class, Directing, Combat, Mask and Clown studies. The PAD has never taken into consideration *where* the displaced classes might or could convene. NAST re-accreditation site reviewers reported hearing from students that when the Rep was rehearsing, a class would spend up to 15 minutes trying to find a place to convene, and might end up in a hallway or on a patio.

Additional space conflicts have occurred in the area of Costume training, when the PAD in 2000 banned classes from the Costume Shop in the Performing Arts Center. At its own expense, the Department was forced to set up a separate costume shop in Grant Hall room 107, completely fitted with all of the necessary equipment. The room is too small for the professor, staff assistant, and 8 graduate students to effectively work and hold class. There is far less interaction with the students and the professional costume staff today than in pre-2000 times.

See NAST VISITOR'S REPORT, Sept 20, 2005 for comments by the site visitors reporting on the Department's reaccreditation. Page 8 details problems with rehearsal times and page 16 calls for a need of a "short term improvement" to resolve the struggle for space utilization. (See Appendix 10).

Appendix 17 is a copy of an exchange between the Chair and the PAD concerning rehearsal space for *Give 'em Hell Harry*, produced for Union Station. The Rep intended to rehearse this one-man show in PAC 119, again displacing classes. The PAD's comments about Gordon Starr's "Plans for a Partnership" are misleading. With Mr. Starr, the facilitation members hotly debated the issues of rehearsal space, classes being displaced, and the start-time of rehearsals. Mr. Starr stated that since this was such a contentious issue, it was beyond the ability of the facilitation to resolve at the time, so he struck "rehearsal space and start time" from the list of contentious issues that the facilitation group was trying to resolve. Faculty who participated in the facilitation have confirmed this statement. This "issue" was never resolved.

Finally, see Appendix 18, a memo dated October 28, 2005 from the Interim Provost Bubacz, which now affirms the Chair of the Department of Theatre as the authority for scheduling of rehearsal spaces in the Performing Arts Center.

III-(e) Opportunities for Students and Faculty to Participate in Rep Activities.

The Hall Family professor also questioned why the PAD was able to establish a rehearsal start time of 10:00am as opposed to the traditional 1:00pm time. Not only does this displace classes, it has the effect of making it extremely difficult for students and faculty to participate in Rep productions. In order for a student to participate, they will miss 3-4 weeks of several courses. In order for a faculty member to participate, they must have the 3-4 weeks of class time covered by a colleague, adding burden to already heavy teaching loads. The Hall Family professor asked if the PAD was ever given this authority over class spaces, who granted that authority, and why Rep rehearsal times *could not be scheduled in order to enhance instruction rather than compete with instruction?*

Participation of faculty and students with the Rep is at an all-time low. Areas of interaction occur in Costume, Lighting and Stage Management. Students are allowed to assist visiting artists, but are only involved in the final stage of the production: when it loads into the theatre. Students are rarely involved in the design areas with the creative planning and execution of designs as they were when more faculty interaction occurred. No interaction occur in Scenery and Sound design, two of the Department's most nationally recognized areas. No faculty members direct for the Rep, and only one faculty member occasionally performs a role in Rep productions. Faculty has provided limited performance coaching (voice & movement) to the Rep.

In general, with few exceptions, UMKC students are only offered assignments as understudies for Rep professional actors. As understudies, they never work with the director of a Rep production or have an opportunity to perform in a play unless the actor is ill. Acting faculty consider the assignment of understudying to be of limited training value without an understudy performance or a guarantee of one performance during the run of the show, and consider "understudying" more as a service to and *a cost savings for* the Rep.

Occasionally a student will have an opportunity to perform one of the roles in a play produced by the Rep. When it does happen, the Department's faculty members learn of this opportunity at a late date, making it difficult to adjust the student's assignments, training schedule, and to undertake the task of possibly replacing the student in a Department production.

III-(f) A Perceived Direction of the Rep to sever any connections with UMKC and Department of Theatre.

The committee feels that Section III-f, items 1-8, indicate a pattern of disassociation by the Rep from UMKC and the Department of the Theatre. The Rep staff has over the last four years worked to distance itself from all things UMKC and Theatre Department by (a) failing to publicly acknowledge a relationship and dependence upon UMKC, (b) failing to preserve the Theatre's history, (c) failing to publicly thank and acknowledge

UMKC's substantial support, (d) failing to gain permission to use the intellectual property of UMKC faculty and staff, (d) failing to provide longstanding services to the department of Theatre, (e) failing to treat students, faculty and the UMKC community with courtesy, generosity and respect.

This questionable and destructive behavior is especially baffling in light of the substantial support provided to the Rep by UMKC. Would the Rep treat an individual donor, giving nearly \$2 million per year, in a similarly rude and hostile manner?

(1) *Tag Line: "The Professional Theatre at UMKC"*.

In the spring of 2004 the Rep began the process of changing the name of the theatre from Missouri Repertory Theatre to Kansas City Repertory Theatre. In large part this came about in order for the Rep to better connect with the majority of its audience who live in Kansas, and for the Rep to participate in the "One Kansas City" promotional campaign creating greater integrated identity with the metropolitan area. In doing so, this change was discussed with the Chancellor and UM System officials in Columbia. UMKC offered no opposition to the name change, but at this time the Chancellor began a dialogue with the Rep management and board to implement more recognition of the connection with UMKC by the Rep in print and advertising materials. Specifically, the Chancellor wanted a tag line, "the professional theatre at UMKC" used in small print under the name of the theatre. A committee was formed to determine when and where the tag line would be used.

At the September 2004 Rep board meeting, Chancellor Gilliland expressed anger after seeing in the Rep's new season brochure where UMKC was not mentioned "until page 6." Tying UMKC with the Rep's new branding campaign was not happening in a manner that reflected her determination and her understanding of discussions that took place in the spring of 2004. The Chancellor threatened to pull the \$150,000 rate funding of K2404001 if the use of the tag line was not implemented to her satisfaction.

For a time, *Kansas City Star* advertisements reflected the Chancellor's desire: "Kansas City Repertory Theatre, the professional theatre at UMKC." After Chancellor Gilliland resigned, the tag line began to get smaller, and soon became so small that it looked like an underline. By spring of 2005 the tag line completely disappeared.

Today the Rep has a new tag line: "major league playmaking" and the UMKC tag line is used sparingly.

A recent full-page ad in *American Theatre* magazine, the main journal of the professional American theatre, also included a new tag line for the national ad: "The Rep is the LORT Theatre of Kansas City—founded 1964". No mention is made of an affiliation with UMKC. (See Appendix 11).

(2) *Loss of Special Files and Memorabilia of James Costin.*

A Rep staff member alerted the Chair of Theatre that important documents saved by James Costin had been destroyed when the Rep cleaned out a storage room to turn into an office. The Chair sent an inquiry to the PAD asking him to look into this assertion. Appendix 12 is a copy of the original inquiry by the Chair and the response of the PAD.

The COSCO committee met with the Design/ Publications Specialist to ask about these documents. She had served for 15 years as Mr. Costin's executive assistant, and knew that Mr. Costin was storing several boxes of important documents with which he intended to write his memoirs. These documents were specific to the creation of the Rep and the Department during his leadership. The documents were also pertinent to the creation of the Performing Arts Center.

The committee was informed that, in a hurry, a moving crew came into the storage space and cleared everything out for an incoming office.

She did not know to where the documents were removed, whether archived, stored elsewhere, or destroyed.

Appendix 12 also includes an email to the Chair from Laurie Jarrett, the Rep's general manager. She stated that files concerning the creation of the Performing Arts Center were discarded, and confirms that a former marketing director discarded other documents of Mr. Costin's.

This contradicts the PAD's memo.

The theatre faculty laments this destruction of archival material and finds this disdain of the theatre's history a behavior completely unacceptable at a university.

(3) *Lack of Attribution in the Rep's CARTER'S WAY Program and Study Guide.*

In May 2005 the Rep produced an original production titled *Carter's Way*. The play portrayed the heyday of the great Kansas City jazz era of the 1930's. The Rep made extensive use of the Miller Nichols Library's Special Collection department and the Marr Sound Archive. Of particular help was sound archivist Chuck Haddix. Help was given to the scenic designer and the communications staff.

The Rep prints a program booklet that it gives to each patron attending its plays, and it also prints a separate "study guide" with more information available for \$6.

Program book used images and text from two websites developed by Special Collections, *Club Kaycee* and *Kansas City, Paris of the Plains*, without attribution or permission. The study guide used text and images from the websites without permission and published an excerpt from Haddix's book without his permission. This matter has been referred to University Counsel.

The Rep's Director of Communications met with the COSCO committee to discuss this unfortunate situation and explained that the attribution to Mr. Haddix and his co-author had been on the original drafts but had been accidentally trimmed off at press time.

(4) *Out-sourcing Paymaster for Department's THE DARKER FACE OF THE EARTH Production.*

As stated earlier in this report, the primary reason for incorporation of the Rep was so that it could contract with professional union actors through Actors Equity.

Nearly every year the Rep has served as paymaster for union actors for not only its own productions, but also for Department of Theatre productions, which frequently use professional actors to work with UMKC students as a training enhancement.

In Fall 2005 the Department produced a special production with added funding from the College of Arts and Sciences, the focus of which is a scholarship benefit for theatre students. The production *The Darker Face of the Earth* featured 7 theatre graduate students, 5 undergraduate students, 5 non-Equity local actors and 5 professional union actors who are members of Actors Equity.

For the first time ever, the Rep refused to serve as paymaster for the Department. Out-sourcing this function has cost the Department an additional \$2000. See Appendix 13, a transcription of a phone message left for the Chair by the Rep's Managing Director.

(5) *Restrained Access for Costume Students to Inventory Stored in Cave.*

UMKC Account K2403004 provides \$52,000 per year to pay rent and utilities to store thousands of pieces of clothing, furniture, props and scenic pieces. This inventory has been built for over 40 years from the productions of both the Rep and the Department. The Rep, which now has total control of the inventory by contract with UMKC, hires a manager for the space and charges rents to other theatres, production companies and ad agencies for use of this inventory. The Rep and the Department use the inventory for their productions.

The Costume faculty and students have had particular difficulty gaining access for the costume collection. Appendix 14 is a plea from a graduate student for the Chair to intercede and make this collection available for student productions. Of particular concern is when a Rep staff member tells a student "that piece of clothing is too good for a student production." Items are also withheld for a 3rd party production and denied for student productions in order to make a rental.

The Department's Chair and the new production manager for the Rep are working to settle this issue and provide full access to the Costume Design program.

(6) *Lack of Support for Creative Studies Event in Spencer Theatre, September 2005.*

In March 2005 the Center for Creative Studies booked Spencer Theatre for a lecture/presentation in September. Considerable confusion with the Rep staff about this event indicated a communication problem within the Rep. Until the sequence of events was understood by all, the Director of the Center for Creative Studies was treated rudely, was ignored, and became exasperated enough to take the situation to the Provost and Chancellor. Appendix 15 outlines the miscommunication and the event eventually occurred without incident.

(7) *Unilateral Change in Policy for Shared use of Supplies and Copier.*

Sprung on the faculty and chair with no warning was a new supply policy implemented by the Rep in the Performing Arts Center. No discussion occurred between the Department and the Rep; the faculty was just being told to go elsewhere for supplies. The confusing memo (Appendix 16) about the copier ownership, maintenance, and copy paper is a solid indication of undefined business practices within the Rep, the lack of communication with the Department, and a basically unfair deal in this transaction.

(8) *The Rep's Mission Statement*

The Rep's Mission Statement was revised to exclude any acknowledgement of a connection with the Theatre Department or UMKC, and refers only to an "educational and outreach" mission.

Our mission is to serve the greater Kansas City area as one of the nation's leading resident professional theatres by presenting productions of excellence that are diverse, literate, and timely, and providing educational and outreach services.

IV. Committee meeting with the Producing Artistic Director

Friday, October 7, 2005

COSCO members present: Ed Hood, Gary Ebersole, Jim Durig, Jerry Knopp, and Karen Bame.

Following this meeting, the Committee posed questions to the Department of Theatre for clarification and verification of comments made by the PAD. Those notes follow.

Rehearsal room scheduling.

- The PAD claimed he does not schedule classrooms, that is the duty of the production manager, a non-regular theater professor, who is paid jointly by the Rep and the Theater Department. (1)
- When asked about the problems in room scheduling with the Theater Department, the PAD claimed "it hasn't been that much of a problem". (2)

- When asked if he would be willing to move rehearsal start times to accommodate Theater classes, he said he would not. He said there is a problem of inadequate space in general. (3)
- The PAD mentioned that the Rep has recently spent \$500,000 to upgrade the Spencer Theatre facilities. (4)

Interactions with Theater Department

- The PAD claims that the Rep is in daily communication with people in the Theater Department, technical staff working in the scene shop. (5)
- The PAD did not seem to know where the money to pay his salary came from when asked if he was a UMKC employee. Professor Ebersole cited the information provided by the managing director of the Rep, that shows his salary comes from K2403002, known as "Cultural Events". The PAD told the committee that he reports to the KC Rep Trustees in his role as the artistic director and chief operating officer for the Rep, and to the Provost for matters relating to the University. It was obvious to the committee that while the University pays him he feels his employers are the KC Rep Board. (6)
- In response to the Theater Department "Resolution of Artistic Control of Student Productions" in January 2003, the PAD told us that when he was recruited to come to UMKC, the discussions were only about the relationship of the artistic director to the KC Rep. However when he arrived at UMKC, he discovered his job description included "coordinate and supervise student productions in the Theater department". This, he claims was not a job he sought or the Rep wanted him to have. The petition was to give control for the Theater productions back to the Theater Department, and he didn't have a problem with that. (7)
- The PAD doesn't teach in the Theater Department as a matter of record, but he is frequently invited by Theater faculty to lecture in their courses. He claims he does this several times a year. Mr. Altman also helps to arrange seminars with faculty to meet with professional actors, designers, etc. For example, he told the committee that sometime next week the designers of "Give 'Em Hell Harry" would be meeting with the Theater design students. (8)
- When asked about the recent separation of the integrated marketing, production staff, etc. that had previously been shared by the Rep and the Department, the PAD claims "the Theater Department does not want the Rep to do their marketing /production, etc.", and that the KC Rep "has not declined to provide them (Theater) support". (9)
- The PAD claims that many graduate students are participating in Rep productions. An example he shared was that of the 11 cast/understudies for "Man and Superman", 4 were UMKC students (understudy roles) and 3 were UMKC Theater graduates. When asked about whether the understudies were able to act in at least one of the performances, he said that the "experience of working with a professional actor" was more important than actually performing the role, and led the committee to believe that the PAD considered understudy work with the Rep more valuable than playing major roles in MFA productions. The costume designer for "Give 'Em Hell Harry" was a Theater student. (10)
- The PAD claims the reason why more Theater students are not participating in KC Rep productions is because of the Theater Department. The example he gave was of

a student who asked to audition for "A Christmas Carol" after auditions had been closed. They reopened the auditions for her, and gave her a part in the ensemble. However the student was unable to take the role because the Theater Department would "not allow her to". The PAD made the comment about the "Theater Department controlling the participation of students in Rep productions" several times. (11)



Relationship of KC Rep with UMKC and Department of Theater

- When asked about the importance of the relationship between the KC Rep and UMKC the PAD mentioned two things – first, the experience Theater students get from participating in Rep productions, and second, the Rep provides a service to the community on behalf of UMKC.
- With regards to the "service to the community aspect", the PAD mentioned that for many theater goers, this is the first time they come onto UMKC campus, so it is a way to get potential students (undergraduate and graduate) here. When asked about how KC Rep publicizes its relationship with UMKC, the PAD claims that the relationship is in all their publications. (12)
- When asked about what he aspires for the KC Rep, the PAD said that he wants to be part of the university, but his artistic goal is to be a peer of all but the very richest theaters. Some of the theaters he mentioned as peers were: Center Stage in Baltimore, La Jolla Playhouse, Milwaukee Rep, and the Cincinnati Theater in the Park.
- When asked about peer theaters associated with universities the PAD mentioned that of the approximately 30 LORT theaters that he considers to be the peer of KC Rep, 15 are affiliated with universities, and there are a variety of contractual agreements between the theater and the university. The theaters he mentioned being affiliated with universities were: La Jolla Playhouse (UCSD), Guthrie Theater (affiliated with U. Minn.), Seattle Theater (affiliated with U. Wash), Huntington Theater (associated with Boston U.), Old Globe (affiliated with U. San Diego), and Syracuse Stage (U. Syracuse).

Responding Notes from the Department of Theatre:

- (1) *Does the production manager control room scheduling?* While it is true that production manager keeps the schedule of rooms, it is well known that he does exactly as instructed by the PAD. The production manager is split-funded between the Rep and the Department, but has always succumbed to the mandates of the PAD and is unwilling to ever tell the PAD he cannot do something.
- (2) *Has room scheduling been an ongoing problem for the PAD and the Department?* Hasn't been a problem for the PAD because he has controlled the spaces and directs what he wants. It has been a serious problem for faculty who has been displaced from their classrooms to accommodate Rep

needs. These displacements are documented in COPE 2002 and NAST Site Reviewer Report. This issue has been addressed by Interim Provost Bubacz in a memo "Room Scheduling" dated October 28, 2005, specifically charging the Chair of Theatre with the responsibility of determining use of the two rehearsal rooms in the Performing Arts Center (Appendix 18).

- (3) *Is the lack of adequate rehearsal space the cause of friction between the Rep and Department?* Space is one problem, but the larger problem is the PAD's insistence that rehearsals for the Rep begin at 10am. This effectively eliminates faculty and student participation in Rep productions because the weekly class schedule runs from 8am-12:30 pm. The faculty insists upon the need for a rehearsal schedule that will compliment instruction rather than compete with instruction.
- (4) *How has Spencer Theatre been renovated?* Spencer Theatre was renovated a couple of years ago. Re-painted, new rake to increase legroom and comfort for the audience, and new, comfortable seating. The university paid for the painting and provided \$100,000 toward the cost of the seats. The Rep ran a small capital campaign to pay for the balance. Faculty were involved in color coordination and acoustical modifications, and consulted about seat selection and the basic reseating plan.
- (5) *Does the Rep communicate daily with the Department faculty and staff?* The PAD is in daily communication with the production manager. The shop staff he describes are staff members who formerly worked for both the Rep and the Department, and the Department carried \$134,000 of their salaries, until transferring that money in 2003 to the Rep. The PAD began in 2000 to inform these staff members that they did not work for the Department but for the Rep. The PAD has very little regular interaction with faculty or staff from the Department.
- (6) *Does the PAD work for the university?* It has been very clear to the faculty, deans, provosts and chancellors at UMKC that from the moment he was hired the PAD directly reports to the Provost and that he is paid by UMKC. He was to teach one course per year and be a member of the Council of Deans. In the last year or so he has tried to create an impression that he only works for the Rep board and that his salary coming from university funds is a contractual arrangement between the university and the Rep Board, much the same way the asset transfer of properties and costumes works in the Rep/UMKC contract.
- (7) 
 The PAD worked on a consultancy basis for one year before taking his full-time position in Kansas City. The advertisements for the position are very clear,

and members of the search committee can confirm that the PAD's involvement with the university and department were to be substantial.

- (8) *Is the PAD required to teach in the department? Does he provide lectures or teach a course?* The PAD was originally responsible for teaching one class per year. He taught Text Analysis in the graduate program. Significant complaints were lodged by students: rambling lectures, never prepared, late to class, only personal anecdotes instead of text analysis. He also treated students harshly if asking questions in class, especially women. The Chair received numerous complaints, both formal and informal. Then the PAD began to engage a substitute teacher as he missed numerous classes. This expense he charged back to the Department. Eventually the Chair hired an adjunct to teach the course, and the teaching requirement was dropped from the contract renewal with the PAD in 2003. The facilitation agreement of April 2004 required the Rep to provide a meeting with professional designers for design students, and that has been happening.
- (9) *What is the department's view of marketing/PR support provided by the Rep, and has the department asked for such support?* The Theatre Department had an interim chair during the PAD's first year. Many of the machinations with regard to staff were not evident to the faculty and all were giving the new PAD the benefit of the doubt. As the Department began to draft its COPE 2002 report in 2001, both the faculty and new permanent chair discovered these numerous losses for the Department. The PAD was called on these issues and patently refused to either help the Department with its marketing and publicity or to provide compensation back to the Department for staff losses in administration and public relations.
- (10) *Are theatre students getting significant professional level experience with the Rep? This would include acting, understudying, design and stage management.* Very few students get viable roles with the Rep under the current leadership; maybe one or two per year. The faculty of Theatre completely rejects the notion of any significant value that the PAD attaches to understudy work. The students never perform the role in front of an audience, they never interact with the professional stage director, and they basically sit in the dark and model what actors do onstage. It is a note-taking and memorization task. The faculty considers the understudy task as little more than a service to the Rep and a significant time burden for the students. The Rep realizes significant savings through student understudies; the cost of an understudy runs \$200-\$250 per week, 3-4 weeks per actor hired. That can amount to between \$2000-\$10,000 per production, depending upon cast size. The faculty appreciates and applauds the use of costume and stage management students in Rep productions, and would like to see opportunities in scenery, lighting and sound. Of equal importance to the faculty is for alumni to be seriously considered for employment opportunities with the Rep.

The PAD did provide several valuable master classes for acting MFA students.

- (11) *Might the reason so few acting students perform with the Rep be that the faculty prevents this from happening?* The Performance faculty carefully considers any opportunity for a student to participate in a Rep production, or even with other local professional theatres like the Unicorn or the Coterie. In the balance, however, a student playing a very minor, non-speaking role in a Rep production will not compare with the major work that student will encounter in an MFA production. What the faculty yearns for is an integration of season planning so that students can be called upon for meaningful participation with the Rep, rather than filling small holes in a cast that serves primarily as a money-saving incentive for the Rep. An example might be the production of "Little Women". Why hire 3 actresses from Chicago in their mid-thirties, when the Department has exceptionally talented students in their mid-twenties that can play the roles? That would be a significant training enhancement, but this does not happen currently with this PAD.

The Performance Faculty carefully plans each student experience and is always interested in a professional experience for the student, especially with the Rep. Students will get credit for these production experiences and no compensation by the theatres. Some students are members of the actors union, and while students, the union charges are waived, to the financial advantage of the professional theatre.

- (12) *Does the Rep bring a significant number of new people to UMKC each year? Do the Rep and the Department acknowledge their connection through their printed materials and national advertising?* The Rep has been operating in the Performing Arts Center since 1979 and currently has about 8,000-10,000 subscribers depending on whether one counts full subscriptions or partial packages. Many of the same people return time and again. Even *A Christmas Carol* brings many of the same guests to campus year after year. This is a valuable reason for the Rep to be a part of UMKC. The number of *new* people that the Rep draws to campus in a given year might number several thousand.

As to printed materials and advertising, the Department certainly stresses, enhances and names its relationship with the Rep. Over the last three years the Rep has eliminated any reference to not only UMKC Theatre but UMKC in general. A recent full-page ad in *American Theatre* magazine connects the Rep to LORT and Kansas City, and never mentions UMKC or Theatre.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 1

**1998 Job Search Ads and Criteria for
Artistic Director**



JOB DESCRIPTION & QUALIFICATIONS

RESIDENT ARTISTIC DIRECTOR OF THEATERS AND PRODUCING ARTISTIC DIRECTOR OF MISSOURI REPERTORY THEATRE

PREFACE

The primary focus of UMKC's theatre operations is to create one of the nation's foremost training programs for theatre artists and technicians. At the same time it supports a valuable cultural resource, the Missouri Repertory Theatre. For two decades the Missouri Repertory Theatre's Board of Trustees, the leadership of a separate not for profit corporation, has worked together with UMKC to achieve these goals. Today, as a result of their partnership, Missouri Repertory Theatre serves the theatre department and the people of the region in much the same manner a teaching hospital serves a medical school.



The leadership model for UMKC's Department of Theatre and Missouri Repertory Theatre operates on the following assumptions:

- Following the model of a "teaching hospital", all operations of Missouri Repertory Theatre and the Department of Theatre should be guided by the highest artistic and administrative standards. All operations should:
 - Demonstrate innovation and professional excellence in production, administration and training;
 - Use the most effective and, where appropriate, most up-to-date artistic and administrative techniques; and
 - Build and maintain close relationships with supporters (audiences, donors and alumnus).

Administrative authority for the UMKC academic theatre enterprise is shared between the Dean of the College of Arts and Sciences and the Artistic Director of UMKC Theater.

**DESCRIPTION & QUALIFICATIONS FOR
ARTISTIC DIRECTOR OF UMKC THEATERS/
PRODUCING DIRECTOR OF MISSOURI REPERTORY THEATRE**

- Is responsible for overseeing fund raising for Missouri Repertory Theatre and the Department of Theater.

**Necessary qualifications for the Resident Artistic Director of UMKC Theaters
Producing Artistic Director of Missouri Repertory Theatre include:**

- Demonstrated ability to lead a large, complex theater-producing enterprise;
- Demonstrated ability to articulate and implement a bold artistic vision, while effectively serving a community of audiences and donors;
- Demonstrated understanding of professional theater training and an appreciation of the important relationship between a professional theater and an academic training program;
- Extensive experience in working effectively with a board of prominent community leaders;
- Demonstrated success working effectively with board members and donors to generate contributed revenue for an artistic institution;
- Demonstrated ability to function effectively as the leading spokesperson for an artistic institution;
- Knowledge of the administrative and production tasks required to create theater productions of national and international significance;
- Demonstrated ability to operate a large, theater-producing institution within assigned financial perimeters;
- Ability to articulate how the programs under his or her supervision fits into the larger historical and contemporary artistic picture of national and international theater.

- *National network of artists;*
- *Well read;*

Ad Copy

The University of Missouri-Kansas City in association with Missouri Repertory Theatre invites applications and nominations for a newly-created position that combines the artistic directorship of the Missouri Repertory Theatre with the duties of executive director of both the resident professional company and theatre operations in the professional training program of UMKC's Department of Theatre. The Missouri Repertory Theatre, founded in 1964, is a financially stable (\$7.2 million endowment) not-for-profit corporation that employs more than 250 theatre professionals and presents about 190 mainstage performances annually in the Helen F. Spencer Theatre, a state-of-the-art facility inaugurated in 1979 on the university campus. Two additional performance spaces accommodate the needs of approximately 100 graduate students in the nationally-recognized training program's seven-play season.

The successful candidate will bring the artistic vision and administrative leadership to take the theatre to a higher level of excellence and national visibility while serving as The Rep's and the department's primary spokesperson in the Kansas City community and beyond. The successful candidate should feel comfortable working in an academic environment and with colleagues who combine professional theatre and academic careers.

Screening of applications will begin in November 1998 and will continue until the position is filled. It is anticipated that the successful candidate will be brought in for planning and consultations during the summer and fall of 1999, with residency beginning in May 2000. Send a letter of application with resume and names and telephone numbers of references to: Dr. Ronald MacQuarrie, Chair, Missouri Repertory Theatre Search & Screening Committee, 342 Administrative Center, University of Missouri-Kansas City, 5100 Rockhill Road, Kansas City, MO 64110-2499.

COSCO Report

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**UMKC, the Department of Theatre and the
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Appendix 2

**Memo for closing Office of Cultural
Events, April 2005**

Memo

To: Tom Mardikes, Peter Altman & Bryan Le Beau
From: William P. Osborne *WPO*
Date: 4/14/2005
Re: Theatre Department and Culture Affairs Budgets

Based upon the existing and proposed future deficits in the Office of Cultural Events accounts in my office, I am forced to act to correct this situation. Effective May 1st, there will be no Office of Cultural Events account for the Theatre Department in my office; their account will be moved to the College of Arts and Sciences and managed by Dean Le Beau in the same manner as other College accounts. Specifically accounts K2401002 and K2401004 will be joined with K0923001 under the College.

Per current budget allocations and balances this means the Theatre Department will have a GRA budget for faculty, staff, GTA's and operations in FY06 of approximately \$1.827M all under the College and continued in the total College GRA budget. This amount is net of the current negative fund balance in the K240 accounts.

I realize from past discussions and emails that the Theatre Department feels it lost funding to the Rep in the amount of \$134,000 as a result of the agreements reached by the task force lead by Dean Le Beau and William Nelson in 2003. This office cannot restore the \$134,000 the department feels it lost and leave this \$134,000 with the Rep, i.e., we can only spend it once. Hence, I request that Tom and Peter attempt to work together this year on technical support and we will discuss future agreements in the fall, 2006 contract cycle.

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Appendix 3

**2002 Department of Theatre COPE
Review and Pertinent Appendices**

Appendix B

A Case for Space

Every COPE report and NAST report written since 1980 has lamented the lack of physical facilities for the Department of Theatre. More rehearsal studios, student design studios, a light lab, offices, and performance space have been well documented.

The following addresses the need for additional space by area of training:

ACTING

Both the 1993 NAST report for the Department's accreditation and the 1996 COPE report identify the desperate need for additional classroom/rehearsal space for Actor Training. Currently there are as many as four productions in rehearsal at one time (one Rep, two Department, one Conservatory), as well as a classroom Shakespeare Project, classroom One Acts, or directing class scenes. Three MFA Acting classes (first, second and third year) each have their own class schedules, and there will be at least four undergraduate acting classes per semester. MFA students will be assigned in pairs and groups to work on specific scenes. All of these activities need space in which to rehearse.

At this time three medium-sized rooms and three small rooms are all that are available. The largest is PAC 119, which serves as a classroom in the early mornings and as a Rep rehearsal space from 10am to 7:30pm. When the Rep uses a room they lock out all other activities so that morning classes must move elsewhere. PAC 116 might also serve as a Rep rehearsal space, and also serves as a MFA production space where three productions are produced in this black box each year. Displaced from PAC 116 is the undergraduate directing class (taken by many graduate students as well) and the Light Lab. GH306 and GH105 both serve as classrooms and rehearsal spaces. GH108 and GH109 are smaller rooms for undergraduate classes and graduate scene work.

No rehearsal space has a square footage footprint to match the stage of Spencer Theatre, the stage used by The Rep, creating a serious spacing disadvantage for all Spencer Theatre productions. These productions are frequently large casts as well so that conditions in PAC119 or PAC116 are always crowded and cramped.

This situation is an embarrassment. Our students cannot use the studio spaces in which classes are held for their lab work. They have to rehearse at home, in hallways, outside (weather permitting) or in other inadequate spaces without use of the furniture or the "environment" in which the scene was worked on in class. This makes it next to impossible for the student actors to detail their work and "own" the environment in which they seek to make creative choices, not just for the scene but for their craft.

Five new acting rehearsal spaces are needed.

Acting 1 would be 3300 sq./ft, the size of the Spencer Theatre stage.

Acting 2 would be 2000 sq./ft.

Acting 3 would be 1000 sq./ft.

Acting 4 would be 1000 sq./ft.

Acting 5 would be a 2000 sq./ft space devoted to the BA program.

Each room should be supplied with a simple lighting system, sound system, be acoustically neutral and have a sprung wooden floor.

Windowed rooms would also have to have heavy drapery for total blackouts.

SCENE DESIGN

Following completion of the 1996 COPE report, space arrangements were modified by the relocation of the scene design studio and scene design faculty office from the PAC to Grant Hall 308-308A, but over-arching issues related to teaching and laboratory spaces were by no means resolved. The dearth of adequate, individually assigned graduate student workspace continues to be an urgent issue.

The evacuation of the scene design program faculty office to Grant Hall provided space in the PAC for The Rep staff technical directors to expand their offices and allowed some of the functions of The Rep costume shop to move into the scene design program's former office spaces.

Establishing Graduate Student Work Stations

It is well known that principle architectural training centers such as MIT and Yale and other major centers of training in scene design such as the Yale School of Drama, NYU, the University of California-San Diego, Northwestern University, SMU, the North Carolina School of the Arts, and Penn State provide each of their graduate stage design students individually assigned work stations. These carrels are furnished with drafting tables, flat-file storage, book shelves, and taborets to which students have access twenty-four hours a day. Our students must work in

close proximity with faculty mentors, post-professionals, and each other, in a collaborative environment permeated with art and conducive to intense concentration. (UMKC's Program in Architecture and Environmental Design Studies uses Epperson House in this way.)

Unfortunately, our students have limited access to one, jointly used, generic instructional space - PAC 109 - which is heavily booked throughout the day with scheduled classes and often used as a dressing room and Green Room during performances in Studio Theatre 116. With the exception of classes in life drawing - which are taught in a rented room at the Kansas City Art Institute - virtually all of the Department's graduate level design courses and labs including rendering, design drafting, history of design and technology, history of costume, some stage management courses, some theatre history and literature classes, and periodic Departmental production planning meetings are convened in PAC 109. This space also houses instructional materials, art supplies, irreplaceable theatrical archives, rare VCR tapes and expensive art books vulnerable to damage or theft, reference books and play scripts, design research documents, flat-file drafting, and designs-in-progress for Departmental productions leaving barely enough elbow room to cut, paste, draw and paint. Early each morning PAC 109 resembles a 19th century, one room schoolhouse with two or three classes being conducted by more than one instructor in the same space at the same time.

Ours is the only nationally rated training program not able to provide each graduate student of design a safe, well-lighted, and properly ventilated individual work space. There can be no doubt that this disadvantageous situation which inhibits our students' development also has a detrimental effect on our ability to recruit the highest caliber students.

What is needed is a 2000 square foot room that would house up to 20 individual workspaces that would include private cubicles, drawing tables with stools and superb lighting.

LIGHTING DESIGN

COMPUTER LAB: The Lighting program has two well-equipped computer workstations located in an office next to the lighting professor on the fifth floor of the PAC. Software such as Word, Excel, PhotoShop, CorelDraw, Lightwright, Vectorworks and Beamwright are available as well as hardware such as a Nikon slide and picture scanner, a Kodak digital camera and an Epsom Color Photo printer. There is an increasing demand

for young designers to send examples of their work on a CD and/or a WebPage address for their portfolio. Aside from the five lighting students in the program, these workstations are constantly being used by stage management, technical direction, sound design and scene design students. A serious problem for the current space is that it also serves as a follow spot booth. Thus, if The Rep uses a follow spot in a production no student may work on the computers during The Rep's technical rehearsal, previews and performances.

What is needed is a Department of Theatre-specific Computer Lab. This should be a 900 square foot room in size, supplied with numerous workstations housing the necessary hardware and software for our design applications, supervised by a student lab attendant and funded by the Student Computer Fee paid by our students to support just such a lab.

LIGHT LAB: A Light Lab fully equipped with a variety of lighting fixtures and a dimming system is needed for the students to experiment with colors and lighting angles. This will eliminate much of the guesswork in determining colors and lighting positions. Victor Tan, lighting professor, has taught without a dedicated Light Lab (which was promised when he was hired) for eight years, forced to accept the ad hoc use of PAC 116 for certain classes. The Rep's rehearsal schedule has eliminated this classroom experience from his program, making it impossible for his students to experiment or research in a laboratory environment. They only learn by experience in actual production, an unfortunate situation that has created a host of problems in the production process and has at times negatively impacted other student designers in scenery and costumes. In the last two years Professor Tan has been unable to live up to his course syllabus for undergraduate lighting classes because he has no place for lecture demonstrations. Seven of his lectures must take place in PAC116 (as a Light Lab) since dimmers, control board and lighting fixtures are necessary. Most of these lectures should be in the first half of the semester to get student comprehension under way. Instead many lecturers were rescheduled to the second half of the semester to accommodate production schedules. A dedicated Light Lab will eliminate this problem.

What is needed is a 1600 sq./ft black box space with a lighting system and a variety of instruments.

COSTUME DESIGN

This year marked the first time in the history of the Department/Rep that the student costume shop was separated into its own space. In essence the

MFA Costume program elected to move from the PAC into its own space in Grant Hall to avoid the crowded working conditions and highly pressurized activity that have become the way of life in what is now The Rep's Costume shop. This 540sq/ft space is hardly immense but adds 50% to the total square footage for all theatre costume activity. The shop however is woefully small. Note the table below:

Program	UCSD	Texas	Univ. of Wash.	NYU	YALE	Carnegie Mellon	UMKC
Sq./ft	2400	2158	5520	1800+	2100	2784	540

A new costume shop is needed with at least 3000 sq./ft with sufficient plumbing to support quality dye and craft facilities.

A LACK OF THEATRE PRODUCTION SPACE

The Department of Theatre is terribly disadvantaged by the limited number of theatrical spaces available to it for productions and training.

The Department currently produces seven (7) productions each year:

Two (2) productions in Spencer Theatre (home of The Rep) which seats 700 and functions in a flexible proscenium/thrust configuration.

Three (3) productions in PAC 116, a 50-seat Black Box space (which The Rep uses for rehearsal).

Two (2) productions in Grant Recital Hall/Theatre, a 170-seat proscenium theatre that the Department shares with the Conservatory of Music. Currently the Department produces a Fall and Winter production each year. For 2002-03 the Department will add an undergraduate production. By agreement with the Conservatory, the Department is limited to four productions per year in this space.

A brief history of the Spencer Theatre production schedule documents a loss for the University of actual production experiences in Spencer in favor of The Rep:

(1979-1987) When the Performing Arts Center opened in 1979 and until the mid-1980's, the MFA program did three productions in Spencer theatre and the Conservatory of Music did a musical production in conjunction with the Department of Theatre. The Rep season ran from December (*A Christmas Carol*) through August, producing 8 plays in the

winter, spring and summer, but allowing the Department to produce one of the three productions in the space each April. University productions took place throughout the fall semester.

(1988-1999) The Rep dropped its summer season in favor of a September through May season, compressing some sixteen Rep, Department and Conservatory production into a nine-month period instead of twelve. The Conservatory was removed from the Spencer Theatre production schedule. The Department retained its three slots with two in October (the two Spencer Theatre rotating repertory productions) and its April slot.

(2000-2002) The Rep decided to produce an October production and in order to get more time in Spencer Theatre eliminates one Spencer production for the Department. The Department's rotating repertory no longer exists, with the lost production replaced with a small PAC 116 Black Box experience instead. *The Department of theatre currently has access to Spencer Theatre only four weeks per year.*

In order to maintain the viability of our training program through on-stage experience for our students, the Department needs to add a theatre space dedicated to its needs alone. This space would provide:

- several extended-run MFA productions
- the First-year Shakespeare project in December
- the One Act productions in April
- production space for the directing classes
- a performance space for the AudioTheatre project
- one, then two undergraduate productions
- premiere production of a new play written by an MA playwriting student
- the potential of any of a number of new projects we currently lack space to produce.

A Survey of the production spaces available to our peer institutions:

RUTGERS TOTAL of FIVE PRODUCING SPACES
The Levin Theater, thrust configuration
The New Theatre, state-of-the-art proscenium
The Jameson studio theaters (two small spaces)
The Cabaret studio.

UNIVERSITY OF WASHINGTON TOTAL OF FIVE (5) PRODUCING SPACES
Meany Hall, 1200 seat proscenium theatres for operas
Meany Studio Theatre, 300 seat end-stage
The Playhouse, 230 seat thrust stage
The Glenn Hughes Penthouse Theatre, 180 seat arena stage
The Cabaret Theater, a black box space

NORTHWESTERN TOTAL OF FIVE (5) PRODUCING SPACES
369-seat proscenium theatre
439-seat thrust theatre
1000-seat proscenium theatre (Cahn Auditorium)
two black box spaces

UCLA TOTAL OF FIVE (5) PRODUCING SPACES
Geffen Playhouse (shared with the professional Geffen Theatre)
The James Bridges Theatre
Macgowan Hall
Littler Theatre
Freud Playhouse

YALE TOTAL OF FOUR (4) PRODUCING SPACES
Yale Repertory Theatre (shared with professional Yale Rep)
Harkness proscenium theatre
Experimental theatre
Vernon Hall cabaret theatre

NEW YORK UNIVERSITY TOTAL OF FOUR (4) FULLY EQUIPPED SPACES

UMKC TOTAL OF THREE (3) SHARED SPACES
Spencer Theatre, 700-seat proscenium thrust, (shared with Missouri Rep where two production slots are available for the Department)
Grant Hall/Theatre, 170 seat proscenium, (shared with Conservatory, only two Department production slots currently)

Appendix C

In Favor of The Rep

Missouri Repertory Theatre was a project begun in 1964 by the then Chair of the Department of Theatre and Speech, Dr. Patricia McIlrath. The purpose was to create what would act as a teaching hospital for theatre artists where young students could work alongside professional artists. To facilitate the growth of the training program and the quality of the professional theatre, the Missouri Repertory Theatre was spun off from the University into its own not-for-profit corporation in 1979 when the Performing Arts Center was opened. The reasons for this incorporation were twofold: (1) to allow the theatre to contract with Actor's Equity, a stage actors union that the University felt unable to contract with, and (2) to create an independent fundraising organization with The Rep Board of Directors so that the professionalism of the theatre could grow without the University bearing all of the expense.

From its inception this relationship between The Rep and the Department depended upon an unusual level of collegiality and cooperation. Everything was shared and the interests of both organizations were seriously considered. All facilities, staff, and talents of faculty were a resource for The Rep. This relationship succeeded quite well under the guidance of founder Dr. McIlrath and later Mr. James Costin.

Between 1979 and 2000, The Rep's endowment grew from \$0 to over \$11,000,000 and The Rep's auditors today put the dollar value of the University's contribution to The Rep at \$1,042,000 annually. This figure includes several score of staff positions paid by the University to the benefit of The Rep, reasonable value for use of theatres, offices, shops and rehearsal space, utilities and actual cash contributions. This million+ figure currently represents 26% of The Rep's annual budget of nearly five million dollars.

Included in this dollar amount is the student work that supports all Rep productions. Simply put, The Rep could not afford to hire people to replace the labor provided by our graduate student population. These students are paid GTA stipends from the

Department's Hall Family Foundation grants. Students from Stage Management (8), Lighting (5), Scene Design (7), Technical Direction (4), Sound Design (8), and Dramaturgy (4), work as assistants and crew. Actors (15) work both onstage or as understudies. This is all valuable experience for our students and of the over \$500,000 in GTA stipends that the Department grants each year, easily half, or \$250,000 directly benefits The Rep. The Rep reports the figure as \$85,547.70.

The faculty of the Department of Theatre understands the University's desire for this generous support to The Rep as twofold: First, it is a gift and commitment to the community in which the University exists, in much the same way that the University presents National Public Radio station KCUR to the community. Second, the University expects a fantastic interaction between the professional theatre and its students and faculty.

The 1996 COPE reviewers noted that "the relationship between the Department and The Rep is less beneficial to the Department than might first appear." The theatre faculty now believes that the relationship is even less beneficial than ever.

Following are decisions made by The Rep since 1997 with a negative impact upon the training program of the Department of Theatre.

1. The Rep moved its rehearsal start time from 1:00pm to 10:00am making it impossible for many students and faculty to participate in Rep rehearsals unless they seek released-time from classes. This also displaced movement and combat classes that took place in the morning before (Rep and MFA) rehearsals began.
2. The Rep decided that the rehearsal space is "sacred" and forbade shared-use of a rehearsal space with any other activities.
3. MFA Light Lab classes and the undergraduate capstone Directing class were displaced from PAC rehearsal spaces without any replacement provision. The Light Lab is limited to only a couple of sessions in a theatre and the directing class is

no longer taught in a theatre/rehearsal space. The Department was not consulted on this action.

4. Professional Costume Shop no longer works with MFA Costume students, no longer assist in the construction of MFA productions, no longer interact with MFA students in the craft training, changing an important relationship that existed for the previous 30 years.
5. Professional Scene shop only assists MFA students in the construction of Spencer Theatre productions, and students are left to build the other 5 productions on their own with limited access to the professional scene shop.
6. The professional lighting staff insists that each graduate lighting student work for each Rep lighting hang-and-focus. These electricians do not assist the graduate students with their productions, except in Spencer Theatre, where the professional staff insists upon operating the control board themselves, refusing to let the students touch the control board.
7. Scene Design faculty was moved from the PAC to GH, disconnecting them from the student design classroom in the PAC. This created more PAC space for The Rep's technical and costume staffs.
8. The Rep withdraws support of a split position for Publicity and hires its own full-time publicity employee. The Department was left without publicity support for most of the 2001-02 season.
9. The Rep hired a new Managing Director, who is a University employee and has administrative and budgetary interaction with the Department, without discussion or consultation with the Department in this decision whatsoever.
10. The Rep hired a new Associate Director of Production, who is a University employee and has production interaction with the Department, without discussion or consultation with the

Department in this decision whatsoever. This position was until recently the associate artistic director, Risa Brainin, who has left after one year to take a position as interim artistic director of Shakespeare Santa Cruz. Ms. Brainin directed an MFA production each year for the Department and taught text analysis for our MFA program. These pedagogical and artistic services are lost to the Department without compensation.

11. The Rep changed the duties of a shared secretary, moving this secretary to another building and eliminating this secretary's half-time commitment to departmental duties.
12. The Rep moved a shared bookkeeper, accountant and business manager to another building without discussion with the Department.
13. The Rep eliminated one Spencer Theatre production experience for the MFA program, saying it needs the time in the theatre, forcing the production slot into a black box experience. This is a particular hardship in training for acting students who need experience performing in a large theatre, at least one design student per class who never gets a design in the large theatre, and lighting students who need experience in a large space with larger and multi-set productions.
14. A Junior Secretary helped with faculty audition scheduling, faculty typing, requisitions and correspondence. This service "disappeared" once the secretary was moved to 4825 Troost.

The maneuvers detailed above were arbitrary and implemented without discussion with the Chair or faculty of the Department of Theatre, with the exception of the elimination of the Spencer Theatre production slot. That occurred over the unanimous objections of the faculty.

A major conflict exists in the point-of-view of both parties as to the direction of the relationship between the Department of Theatre and Missouri Repertory Theatre. Many decisions made by The Rep have occurred without consideration or dialogue with the

Department and have created a strained, dysfunctional relationship where The Department is treated as a "Cinderella" stepchild.

The current behavior of The Rep toward the University is equally incredulous. To fund its insatiable production appetite The Rep has implemented a policy of turning everything upside down in order to confiscate any available resource.

The leadership of The Rep believes that its mandate from the University is simple and clear: raise the prominence of The Rep and as a by-product the Department's training program will benefit. This way of thinking needs to change immediately.

The truth is that the Department continues to grow in national prominence every year, while The Rep's national reputation has dwindled from respectability in the mid-'80s to near obscurity today. Missouri Rep productions used to be regularly noted in national publications. Under the current regime there has been only one mention (not a review) of a Rep production in a national publication. Some faculty believe this relationship actually threatens the Department's national reputation.

Redefine, Reinvigorate and Renew the Relationship

The Department feels that the rapid deterioration in this critical relationship began with the massive turnover in leadership in 1999-2000. This deterioration continues today manifested through a singular point-of-view without regard to collaboration or courtesy.

The Department believes that this relationship can immediately be righted through dialogue among all parties. Direction, first and foremost, must come from the Chancellor and Provost through an expression of the official, University mandate. Included in the discussion must be key members of the Missouri Repertory Theatre board of directors.

As a beginning, Marketing, Publicity and Development staffs working exclusively on the needs of The Rep should return to embracing the needs of the Department as well. Interaction

between the Department with the Business Office and Company Management are good yet could be strengthened.

Appendix L

Increase Production Budgets

The COPE 1996 reviewers noted that the production budgets for the Department were half of what they should be and "well below many, many institutions in the United States that offer *academic* theatre training *only* at the undergraduate level." This statement is doubly difficult in that we are a graduate program and a noted *professional* training program.

The production budget is money spent for scenery, costumes, properties, musicians, and supplies as well as publicity and even licensing the script. Each production is assigned a specific budget. Construction labor accounts for nearly 45% of the total budget, representing what is paid to professional shop personnel in both the Scene and Costume shops.

Our budget has been a woeful \$80,000 for our seven productions since the last COPE in 1996. Some time after this report Provost Querry indicated \$30,000 would be added to the production budget to enhance it. Instead, Interim Provost Smeltsor promised it to The Rep's new Producing Artistic Director for him to determine how he wanted to enhance MFA productions. Only a tiny portion of this \$30,000 supports Department of Theatre productions. The greatest use of these funds supports or enhances the operations of The Rep. Consider the decisions Peter Altman has made for the use of these funds in the past year:

- 1.) Lights in 119: An expense that paid for the installation of new room lighting, replacing fluorescent lighting with incandescent lighting. This was to benefit Rep rehearsals in the room and should have been a capital expense, not a production expense. The cost of this expense was \$4,865.
- 2.) Cynthia Levin: she was hired as a director to replace Risa Brainin former Associate Artistic Director of The Rep (on a university salaried position) who resigned before she directed the production of *Your Mother Said I Never Should*. This added expense of \$6,000 should have been paid from the vacated salary line, not from a production budget.
- 3.) Miles Potter: he directed *Le Cid* for the Department while his wife, Seanna McKenna, played the lead role in The Rep's production of *The Winter's Tale*. He was in effect auditioning for a future role with The Rep as director. His directing fee was \$10,000.

4.) Nicole Arbusto and Alan Filderman: these casting agents were flown in to see the Rep production they helped cast and conducted casting workshops with MFA acting students. The total cost for this is estimated to be \$1,400. They were invited to Kansas City to see the cast in performance. While here they each held a workshop with acting students. This expense should have been paid by The Rep. At best the expense should have been split. Under no circumstance should this be paid from a production budget.

Mr. Altman's intention is to use the balance of this fund for another year-end capital improvement to support the needs of The Rep with incidental support for the Department. To the date of this report, the only legitimate production expenses total to \$1318 out of \$30,000. The end result is that the production budget in 2002 is lower (adjusted for inflation) than it was in 1996.

Consider the Scene Design program and budgets. The high national standing of the UMKC program in scene design (possibly in the "Top 5" in the country) is based upon 1) the professional reputations of the faculty, 2) the track records of former students of the program successfully pursuing careers in the professional theatre, 3) evaluations of UMKC students' portfolios in public national forums, reviews, and competitions, and 4) feed-back from distinguished and internationally known theatre practitioners such as Ralph Koltai, Fionna Shaw, Ian McNeil, Santo Loquasto, Mary Zimmerman, and Barry Kyle all of whom have visited the UMKC program to lead charrettes (weeklong intensive workshops with acknowledged masters for portfolio development.)

As difficult as national recognition has been to achieve, those standings will surely be even more difficult to maintain, much less increase, if we cannot become more competitive with other programs which are better funded than is ours.

The UMKC Department of Theatre's production budgets are woefully inadequate when compared to resources available to the major training programs with which our program competes for students - and against which our graduates compete for jobs. At the highest end, the Yale Drama School, a traditional leader in the field, commits, on average, \$15,000 for scenic material for each of six major student productions in each academic year. North Carolina School of the Arts, SMU, UC-SD, the University of Texas-Austin, and Carnegie-Mellon University provide between \$10,000 and \$12,000 per production.

By contrast, in the 2001-2002 academic year the UMKC program provides (only) \$4000 for each of two Spencer productions designed by

third year graduate students in partial fulfillment of requirements for the MFA degree.

The students and faculty at the annual New York Design Presentation repeatedly hear comments from distinguished directors, producers and designers that the imagination and creative work in the students' classroom and charrette projects greatly surpasses their realized stage productions. Lack of budget surely accounts for this continuing problem as students are forced to scale \$10,000 designs into \$4000 budgets. Something must be lost. Production budgets should be increased to a level commensurate with the pedagogical mission of the Department.

Consider the Costume Design program and budgets. Below is a table that pretty well tells the story. This chart considers materials only, not labor. The University of Washington is so much higher because they budget \$30,000 for two opera productions. Comparisons otherwise are accurate.

MATERIALS ONLY

Program	UCSD	Texas	Univ. of Wash.	NYU	YALE	Carnegie Mellon	UMKC
Budgets	22,700	18,050	42,000	19,600	16,800	26,000	7,950

We at minimum should increase the Costume materials budget by \$15,000.

Consider the Lighting Design program and budgets. Rutgers and UCSD both have full-time staff electricians working with the student productions. We do not do this. Budgets for large productions run from \$700-1000 and for smaller productions \$300-500. This is just for perishables such as color gels and templates. More money is added if additional instruments are needed. We budget \$453 for two large productions and \$155 for the five smaller productions, for a total of about \$1962. This is about half of what other programs provide. We budget nothing for additional instruments, and have no ready funding source for new instruments, particularly moving lights.

Consider interaction between Directors and Student Designers. The ability of the Department of Theatre to secure the services of professionals as guest directors of Departmental productions has been beneficial to the development of our students. However, students often have difficulty bringing the design process to a satisfactory and timely conclusion, especially when the guest director is far afield, too pre-occupied or inaccessible to give adequate attention to the student's need for cogent and timely directorial input.

Hypothetical portfolio projects produced by stage design students in our classroom are generally considered by experts to be more theatrically innovative and dramaturgically persuasive than the designs prepared for actual realization on the Department's stages. This situation is the result of at least several factors:

- 1) Insufficient resources to adequately support inventive, experimental forms of design and stagecraft.
- 2) A lack of theatrical excitement on the stage because of weak textual analysis coupled with uninspired or unclear interpretations of the produced plays.
- 3) Too little time allotted for student designers preparing production designs to work in close proximity to their production directors.

The latter problem would be mitigated should modest travel grants be available to advanced students enabling each, in turn, the opportunity to travel to the production director's locations for face to face meetings as needed at critical junctures in the design development process.

RECOMMENDED INCREASE OF PRODUCTION BUDGETS

The Department of Theatre is desperate to increase production budgets in order to meet the standards of professional training necessary to train the most competitive graduates. We recommend that budget allocations be as follows:

LABOR & MATERIALS

Department	Current	Additional	Total
Scenery	34,655	+30,000	64,655
Costumes	27,733	+15,000	42,733
Lighting	1,962	+16,600	18,562
Sound	2,470	+5,000	7,470
Management	0	+1,400	1,400
Student Travel	0	+3,000	3,000
Dramaturgy	0	+1,400	1,400
Undergraduate	0	+5,000	5,000
PR/Advertising	13,180	+10,000	23,180
Grand Total	80,000	+87,400	167,400

This increase in budget would allow competitive budgets for our sets, lighting and costumes, particularly for our mainstage Spencer Theatre productions. It would create new (and greatly needed) line items to support the work of stage management and dramaturgy. It would

establish a base line budget level for undergraduate production. Finally, it would increase publicity and advertising resources to support our productions to realistic levels.

In Lighting \$15,000 has been added as a labor line. This initially could be a part-time support staff assisting as electrician for MFA productions. Eventually this line could be doubled with Conservatory resources to support a joint full-time staff lighting position.

In order to accomplish this funding an additional \$87,400 is needed. The \$30,000 absconded from the Department could be returned and enhanced with an additional \$57,400.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 4

**2002 Department of Theatre COPE
Review Visiting Committee Report**

**University of Missouri-Kansas City
Council on Program Evaluation
Report: November 25, 2002**

**Department of Theatre
Review Cycle: 2001-2002**

I. Introduction

UMKC is the only public university in Missouri authorized to offer the Master of Fine Arts (MFA) degree in Theatre. The program supports the UMKC's designated missions in the liberal arts and in the visual and performing arts.

On September 27, 2002, a committee of the Council on Program Evaluation (COPE) conducted a site-visit to the Department of Theatre where it reviewed and assessed the faculty, staff, students, immediate administration, and community members in order to prepare and submit a written report summarizing its observations and recommendations. The committee comprised: Virgil C. Johnson, Chair of the Department of Theatre, Northwestern University; Terry Dwyer, Managing Director, La Jolla Playhouse; Richard Murphy, Professor of Physics and Director of the Honors Program, College of Arts and Sciences, UMKC; and C. Neil Bull (Chair of the Committee) Professor of Sociology, UMKC.

The committee interviewed Ronald M. MacQuarrie, Vice Provost for Graduate Faculties and Research; Tom Mardikes, Chair, Department of Theatre; William Nelson, President of the Board, Missouri Repertory Theatre (MRT); Bryan Le Beau, Dean, College of Arts and Sciences; representatives of local theatres in the community, Missouri Repertory Theatre Trustees, and community supporters of Theatre, the faculty (twelve were present) and students (over forty were present).

II. Program Status

A. General

The department produced a self-study of high quality. The committee was impressed by the openness of the administrators, the candid comments of the faculty, and the pointed criticisms from a large (almost unprecedented) number of students.

B. Program Mission and Goals

To maintain and enhance a national reputation as a leading professional theatre training program that serves the Kansas City area, the State of Missouri and the nation at large. To infuse the students with the highest level of professionalism through an ongoing symbiotic relationship with Missouri Repertory Theatre, a relationship founded on respect, admiration and empathy.

COPE Report: Department of Theatre, 2001-2002

The Department offers the BA Degree in Liberal Arts, the MA Degree that prepares the student for admission to a theatre Ph.D. program and focuses on theatre history/dramatic literature or playwriting/dramaturgy, and the M.F.A. Degree. The latter degree has three emphasis areas: Acting; Design and Technology (scenery, costumes, lighting, and/or sound); and Stage Management.

The department is well positioned and aligned with the university's new "Blueprint for the Future" through its natural and historical relationship with the Missouri Repertory Theatre, as well as exposing the local theatre-going public to both classics and contemporary plays, while students and alumni are intimately involved or employed by almost all of the seven or more professional theatre companies in the Kansas City Metropolitan Area.

C. Program Accomplishments

This department, especially the MFA program, has been able to compete regularly for the finest students, considering it is not located in a major entertainment/theatrical center like New York, Los Angeles, for example. The department has a national profile built on a distinguished faculty members who themselves focus, work, and teach at the national level. The faculty's enthusiasm for the profession carries over to the students (only one of whom was sorry about coming to UMKC).

The administration was more than satisfied with the leadership of the department as shown by the chair and the sub-unit program coordinators. The inclusion of the MFA actors each May (by invitation only) in the New Leagues Showcase in New York and the MFA Designers participation in the May New York Clambake indicate that the graduating students can compete at the national level.

D. Program Quality

Faculty

The Review Committee was impressed with the national stature of the faculty, and evaluations of teaching effectiveness were very high.

Students

At the graduate level, the competition to study at UMKC is fierce with students evaluated through audition, portfolio review and interview. Rigorous evaluation at the end of each semester for the MFA Acting and Design students is in addition to the usual course grades.

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Support Services

Secretarial and administrative support is inadequate. Current arrangements for sharing personnel with MRT have resulted in declining services to the department. At all levels, opportunities to perform are restricted by dismal production budgets and inadequate space for costume preparation, rehearsal, and performance.

Curriculum

The Theatre curriculum is excellent, but the control of academic classrooms, rehearsal space, and the choice of academic plays is presenting major problems for the department.

E. Program Strengths and Weaknesses

Strengths

Among professional training programs, the Department of Theatre holds national rankings ranging between fifteenth and twentieth, and it is among the few (possibly six) training programs with a close and symbiotic relationship with a viable professional theatre. The unique training possibilities for students, the creative opportunities for the faculty, and the university's investment in MRT have increased the strength of both the training program and MRT.

Weaknesses

Significant leadership turnover in the university administration from chancellor to department chair and continuing changes in the personnel at MRT starting with a new artistic director have led to change. Both organizations have, over the last two years, had to adapt to and evaluate this change. The major shift has been a large increase in the production budgets of MRT and a slow and steady erosion of the academic and production budgets for the department. This erosion of department financial resources, the lack of permanent administrators, and the challenge to the previous years of stability have led the faculty and now students to express that a "rising Rep" has meant a loss of funding, space, and prestige for the department because the professional theatre (MRT) is not fully honoring the historical bond and is erasing "the institutional memory" of previous unwritten cooperative ties. Both the current and previous COPE self studies noted that the department benefits less and less from its relationship with MRT.

Goals and Priorities

Priorities are as follows:

- Add one endowed faculty position
- Add approximately 26,000 square feet for a new theatre and studios

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- Free the department from artistic control by The Rep
- Add one new faculty member per year for each of the next five years
- Enhance the production budget with \$57,400
- Create 61 full-tuition graduate waivers
- Enhance part-time lecturer budget with \$40,000
- Increase equipment and expense by \$30,000
- Engage a national arts-specific public relations firm
- Develop an undergraduate scholarship fund
- Create the departmental support organization titled "McIlrath Associates"

III. Adequacy of Resources

The department cannot maintain its national standing if the present erosion of resources continues. UMKC's Theatre Department as one of the newer programs can not compete with the Ivy League and other famous programs that "have been there" for decades. UMKC must have something to offer over and above the unique department/MRT relationship. Scholarships, faculty with national reputations, adequate production space and funds are just a few of the tools needed to continue to compete for top students. The goals provided above spell out the costs of these needs.

IV. Recommendations

1. Rework the administrative structure to give full responsibility on all academic matters to the Dean, Department Chair and faculty. Focus should be on:
 - a. Student productions – department responsibility with advice from MRT Artistic Director;
 - b. Budget allocations between MRT and department should be clarified;
 - c. Space allocations within PAC must be changed to accommodate both MRT and student productions and training efforts;
 - d. Job descriptions, responsibilities and space allocation for staff/faculty shared by department and MRT must be renegotiated;
 - e. Renegotiate rehearsal schedules and the use of shared spaces with MRT to increase participation by students or faculty in MRT and other community theatre productions;
 - f. Impress on MRT that change in its organization and operations must, because of the symbiotic relationship with the department and university, be carried out by negotiation rather than confrontation as such changes impact the faculty and students. The assumption that the Artistic Director of MRT knows what is best for the students and the faculty can no longer be tolerated;

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- g. Clarify the agreement between MRT and the department with respect to participation by students in MRT and other productions so that recruiting expectations are aligned with reality;
 - h. Revisit the lines of authority between MRT and Office of Provost and the Department Chair through the Dean of A&S to Provost, so that the Chair can negotiate on an equal footing with the Artistic Director of MRT.
- 2. Take the following actions to maintain the national standing of the faculty and students:
 - a. Fill all vacant faculty positions immediately;
 - b. Move forward with endowed chair;
 - c. Clarify how the department and MRT can compete for the same foundation funds so that the department gains resources;
 - d. Clarify the succession rules for endowed chairs;
 - e. Include departmental input as the university plan for new spaces for the performing arts. New facilities must be built or renovated to accommodate both MRT and the department;
 - f. Update hazardous lighting equipment to prevent danger to personnel and patrons;
 - g. Maintain and increase financial packages for incoming student and increase the number of assistantships to attract the best students;
 - h. Double the budget for student productions with proportionate funds allocated for undergraduate productions;
- 3. To maintain the department's viability in the community, it is recommended that:
 - a. the department work with UMKC's specialists or hire a public relations firm to market the academic program as an equal partner with MRT and to emphasize the uniqueness of the department/MRT relationship;
 - b. the department clarify with the Vice Chancellor for Development the status of past contacts with local foundations (especially Hallmark) and to ensure that when MRT and the department go after the same donors, the department gets equal prominence.

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V. Conclusion

The Committee sees the department as very strong in the community and with the potential to become one of the top ten training programs in the nation. The program is a perfect fit for UMKC and its mission. The committee recommends to the Provost and the Dean that they make this department one of their top priorities for scarce resources – the pay-off would be substantial.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 5

**Resolution for Artistic Control,
Faculty of the Department of Theatre,
January 2003**

RESOLUTION FOR ARTISTIC CONTROL OF STUDENT PRODUCTIONS

UMKC THEATRE

January 27, 2003

Whereas, the artistic control of student productions entails the selection of plays, assigning and hiring directors, overseeing the design process and casting, overseeing production budgets, and directing publicity and marketing for each production; and

Whereas, our student productions are integrally related with academic courses and curricular requirements; and

Whereas, the artistic control of student productions was given to the Producing Artistic Director in 2000 without the consent or knowledge of the Faculty; and

Whereas, the Producing Artistic Director stated in a faculty meeting that he did not seek this responsibility; and

Whereas, in the last three years the actions of the Producing Artistic Director have demonstrated that these student productions are not a priority; and

Whereas, Section 300.020 "Faculty By-laws, Item E.3.b, 'Curriculum and Degrees'" from The Collected Rules and Regulations for the University of Missouri clearly mandates "the Faculty of a school and/or department, together with the appropriate administrative officers, shall be responsible for recommending all academic courses and programs"; and

Whereas, the Producing Artistic Director is not a member of this faculty and does not have an academic appointment, which is clearly in violation of the above mentioned Section:

Now, therefore, be it resolved that we, the Faculty of the Department of Theatre at the University of Missouri-Kansas City, join unanimously to proclaim that we will no longer acknowledge the Producing Artistic Director as the authority for student productions; and

Be it further resolved that this Faculty recommend that the Producing Artistic Director request of the Provost to be relieved of this duty from his contractual employment with the University.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 6

**3-member Panel Task Force
Contract, April 2003**

To: Dean Bryan Le Beau

From: Tom Mardikes, UMKC Theatre
Peter Altman, Missouri Repertory Theatre

Tom Mardikes
Peter Altman

Date: April 22, 2003

We have been meeting together and with relevant others as planned to pursue the specific definition of the items and policies included in your Points of Agreement memo of March 15 and to reach consensus on the key points and policies. The process has proceeded well, and we can now report to you as follows:

Item 1. Artistic Control of UMKC Theatre productions

(Tom Mardikes and Peter Altman met concerning this issue, and then discussed and agreed upon this issue in a faculty meeting).

We have agreed that artistic control of UMKC Theatre productions shall rest entirely within the department. The Producing Artistic Director will be a member of the play selection committee. A few plays that are Rep considerations will be excluded as choices and the Producing Artistic Director will inform the committee of those titles. The Chair may call upon the Producing Artistic Director for suggestions and advice concerning the selection of directors for specific productions.

Item 2. Program credits

(Tom Mardikes and Peter Altman met concerning this issue, and then discussed and agreed upon this issue in a faculty meeting).

The programs for the UMKC Theatre productions will include the department's Vision Statement (as stated in the 2002 COPE Report) and include the names and titles of the Rep's Producing Artistic Director and Managing Director.

The programs for the Rep will include the names of UMKC Theatre faculty and their area of expertise.

The Faculty Associates section will be discontinued.

Item 3. Cultural Events Budget

(Tom Mardikes and Peter Altman met concerning this issue. Mardikes has also met with Laurie Jarrett and will soon have a meeting with Altman, Bill Prenevost and Jarrett).

We have agreed to discontinue or at least much reduce the use of "Cultural Events" and to take these accounts, divide their items appropriately, and make each unit responsible for its own accounts.

UMKC Theatre will continue to have its College of Arts & Sciences account, MoCode K0957, which is mostly faculty salaries, and its Hallmark account MoCode K1459, which is mostly student tuition waivers and graduate assistantships, with money for activities like recruiting, the Showcase and the Clambake. The Cultural Events account in question is MoCode K1458.

K1458 currently includes UMKC Theatre's production budget, portions of faculty salaries, portions of tuition waivers and GTA funds, and many theatre assistants.

Through the arbitration meetings we were encouraged not to focus on the historical setting of these accounts, but to identify the needs of each unit, clear up the accounts, and submit a request for the funding to effectively operate each unit. Our discussions have been held in this spirit.

We have agreed to the following concerning MoCode K1458:

- a) K1458 shall remain a UMKC Theatre account and certain line items will be transferred to a Rep account.
- b) All faculty salaries shall remain in or be moved from Cultural Events into K1458 and will be under the control of the department with the following exceptions noted below in item (d).
- c) The Theatre Assistants listed below will be moved to a Rep account (K1872), still funded by the University:

<i>employee</i>	<i>K1458</i>	<i>actual salary</i>
Blaine	13,284.96	26,500
Bracken-Carroll	15,000	30,000
Johnson	39,405.96	39,405.96

Schall	17,550.08	34,300
<u>Voss</u>	<u>36,160.04</u>	<u>36,160.04</u>
Total	\$121,401.04	\$166,366

- d) The following four currently filled positions shall be split funded between the Rep and UMKC Theatre: Production Manager, Technical Director, Business Manager, and Personnel & Payroll Manager.
- e) UMKC Theatre and the Rep jointly recommend that the University fund two new positions and fill one currently unfilled position so that UMKC Theatre can adequately staff its productions and carry out its training.

Technical Director: This formerly senior full-time position has been staffed for the last two years with a junior appointee. Funding is no longer available for this interim position. Two full-time senior technical directors are needed to teach and manage for both units. This should be a shared position between UMKC Theatre and the Rep.

Costume Manager: The growth in costume construction and management over the last 7 years has dwarfed the capabilities of the costume staff available. It is necessary that UMKC Theatre be provided with a faculty/staff appointment to manage costume construction for MFA Productions and to teach a costume technology course each semester.

Electrician: Only students work on most UMKC Theatre productions and on Conservatory of Music opera and dance productions. A full-time faculty/staff position is needed to manage the lighting load-ins, hang and focus sessions, and equipment maintenance in White Hall and Grant Hall Theatre. This position will also teach a lighting technology course each semester.

Technical Director	55,000
Costume Manager	40,000
<u>Electrician</u>	<u>40,000</u>
Total	135,000

- f) The Rep will not "charge-back" labor costs to the UMKC Theatre production budget, and the department will regard students' stipends as their compensation when said students work on Rep productions, as long as this work is completed during the academic year. Production administrators will plan together to achieve the smoothest flow of scene and costume shop work so that Rep staff can be as much help as possible on UMKC Theatre

productions and theatre students can enjoy learning experiences and provide their labor to serve Rep productions. Each unit's projects shall be the priority for its personnel, but both units' managers will strive for maximum coordination.

- g) The \$30,000 Department Enhancement fund administered by the Producing Artistic Director shall remain in this account and continue to be under the control of the Producing Artistic Director. These funds will continue to be used to enhance UMKC Theatre productions, to fund interactions of Rep Artists with theatre students, to fund student travel to assist Rep designers, and to fund capital improvements and equipment acquisitions benefitting both the Rep and UMKC Theatre. The Chair and/or the Production Manager may at times request of the Producing Artistic Director funding for special UMKC Theatre needs from this Enhancement fund.
- h) As detailed in the COPE reports from 1996 and 2002, and verified by the respective COPE review committees, UMKC Theatre operates with woefully low production budgets. It is therefore jointly recommended that a sufficient sum be added to K1458 specifically for UMKC Theatre production expenses. Tom Mardikes proposes that this amount be \$70,000.

Item 4. Faculty participation with the Rep.

(Tom Mardikes and Peter Altman met concerning this issue, and then discussed and agreed upon this issue in a faculty meeting).

The Rep can ask for a service from each faculty member per year covered by his or her salary. It is important that faculty desire to be engaged with the specific project. Timing is also always a factor. Everyone has the right to say no.

Item 5. Rep rehearsal schedule.

Each April the Producing Artistic Director, the Chair and the Head of Performance Training will meet to discuss graduate student opportunities as actors and assistant designers for the upcoming Rep season.

All parties agree that it is important and a privilege for students to be involved with Rep productions.

Student actors should not audition for Rep productions if they know that they have commitments that will preclude them from taking the part. Students do however have the right to audition for both Rep and UMKC Theatre productions and make their own choice, i.e., playing a role will not be a mandated service to the Rep, nor will faculty require a student to pass on a Rep opportunity for some other project.

The Rep will attempt as possible to accommodate the rehearsal schedule of students who are cast to minimize schedule conflicts with those students' classes. It is recognized that many factors determine rehearsal calls and that at times students cast will need to be excused from certain other commitments. When a UMKC faculty member is cast by the Rep, scheduling will attempt, to the greatest possible extent, to allow for his/her other duties.

Item 6. UMKC Theatre Rehearsal/Classroom space

Union Station has a large (12,000 sq.ft.) space available but it is very expensive and support columns there preclude an uninterrupted space of over 1000 sq.ft. Rehearsal spaces, therefore, would be too small. The faculty feels this space is too far from campus for classes and regular activity.

Block & Co. has a space for lease at 4144 Main which would allow two rehearsal/classroom spaces of over 2000 sq.ft. each, with two restrooms, a small office and 20 parking spaces. Cost is \$11/sq.ft. or a total of \$5500/month. A diagram is attached to this document. Some construction work would have to take place, mostly by installing sprung wooden floors and hanging heavy black drapes. Utilities and janitorial service has to be factored. Many faculty feel this space is workable for the near future.

UMKC Theatre would also like a house on campus as soon as one becomes available. Joseph Price, head of our undergraduate program, would office there, would establish the open spaces as an undergrad theatre major meeting destination, and the department would use a lot of the space to store its records and set up its graduate recruiting office (which has been in the hallway of the 5th floor PAC for over a year.)

Item 7. Cental Ticket Office

(Tom Mardikes has met with Peter Altman. Tom Mardikes has met with Pat Abts [Central Ticket Office]. Tom Mardikes has met with Al Urban [Conservatory of Music] and Aaron Young [Rep General Manager]. Tom Mardikes has talked with Colin Gage).

The Rep's needs for box office services are much more critical than those of UMKC Theatre. UMKC Theatre will also remove three productions from the box office as it moves three productions to Union Station, further minimizing its dependence upon Central Ticket Office.

A few things many agree upon: the box office needs to upgrade its software and hardware which will provide marketing information derived from ticket sales, and allow the purchase of tickets over the internet.

Over 25-30 Kansas City area fine arts organizations currently depend upon the Central Ticket Office as their only box office service. All have agreed that these organizations should not be left with no box office services.

As the discussions stand now, we are waiting for the Price-Waterhouse organizational audit of the Central Ticket Office to further inform all of this situation.

Regardless of what the future of the Central Ticket Office entails, UMKC Theatre prefers to remain aligned with the Rep for box office services.

Item 8. Performing Arts Center Building Fund

Jim Costin set up a \$500,000 "endowment" when the Performing Arts Center was opened in 1979. This fund, which in recent times has generated about \$25,000 per year, has been used by the Rep, UMKC Theatre and the Conservatory of Music to maintain and upgrade facilities in the Performing Arts Center. Over the years it has paid for equipment in the theatres and the Conservatory, and has fixed structural problems within the building.

Tom Mardikes has learned that \$300,000 of this money (from principal) has been given to the Dental School.

Hopefully this fund can be restored and coordinated by a University administrator referred to the Rep and UMKC Theatre with whom we can plan to meet needs in an orderly manner.

Item 9. Communication between Missouri Rep and UMKC Theatre

We have had no specific discussions as yet on Item 9, but intend to increase the frequency of meetings between representatives of the units to enhance cooperation.

We look forward to meeting with you at your earliest convenience to review the University's responses and follow-up plans.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 7

UMKC/ Rep Contracts

April 1980

August 1991

November 2003

AGREEMENT

THIS AGREEMENT, between THE CURATORS OF THE UNIVERSITY OF MISSOURI, called "University", and MRT, INC., a Missouri not-for-profit corporation, made as of this 2nd day of April, 1980.

WITNESSETH:

WHEREAS; the Board of Curators of the University of Missouri for the Theatre Department of the University of Missouri-Kansas City in pursuing its mission to provide high-quality, professionally-oriented theatre education, wishes to create a professional theatre environment in which its students can gain knowledge and develop skills. To this end, the University wishes to engage the services of MRT, Inc., and

WHEREAS; MRT, Inc. wishes to provide a professional theatre environment for the Theatre Department of the University of Missouri-Kansas City by providing the University with professional theatre productions and is willing to do so for compensation in an amount less than the cost to MRT, Inc. to produce such productions. MRT, Inc. is willing to provide services below cost because it wishes to support the educational mission of the University and because it considers Missouri Repertory Theatre a major cultural resource for the Kansas City area, the state and the region.

NOW, THEREFORE, the parties agree as follows:

1. For the 1980-1981 Missouri Repertory Theatre season, beginning May 5, 1980 and ending May 4, 1981, the University hereby engages MRT, Inc. to provide the following services:

a. Produce at least eight major plays in residence at the Helen F. Spencer Theatre. Collectively, there are to be at least 120 performances of these major plays.

b. As appropriate and when possible within the limits of the established budget, conduct city, state and regional tours. The nature of the tour programs, locations and scheduling are to be mutually agreeable to both parties.

c. Play selection and artistic policy is the responsibility of the Executive Director, MRT, Inc.; however, such play selection, artistic policy and MRT, Inc.'s mode of operation during production periods must be compatible with the educational needs of the Theatre Department.

2. a. To assist, facilitate and coordinate effort between MRT, Inc. and the University, the Assistant Provost for Performing Arts will be apprised of or consulted with on all major areas of the Missouri Répertoire Theatre operation and will be party to any Union negotiations. Furthermore, University herein agrees to provide at no cost to MRT, Inc. the services of the University's Director of Theatre to serve at the pleasure of the Board of MRT, Inc. as Executive Director, and the services of the University's Assistant Provost for Performing Arts to serve at the pleasure of the Board as Secretary and Treasurer.

b. The University, in order to facilitate integration of its educational mission with the professional theatre operation, will provide to MRT, Inc. the appropriate services of appropriate Theatre Department and administrative personnel of the University as well as

the use of the Helen F. Spencer Theatre, parking space for patrons if and to the extent available, shop facilities, appropriate props, costumes or sets in the Theatre Department inventory, utilities and maintenance.

3. It is understood that in fulfilling its contracted obligations to the University, MRT, Inc. is responsible for the expenses of producing plays and tours. These expenses will include but not be limited to:

- a. Salaries of all seasonal employees; administrative, technical and artistic, including personnel benefits, travel and per diem.
- b. Material and construction of props, costumes and scenery.
- c. Royalties, communications, transportation and supplies.
- d. Promotion, advertising, printing, and Central Box Office service fees.

4. It is furthermore understood that while providing contract services to the University, MRT, Inc. will derive income from the following sources:

- a. Ticket sales.
- b. Tour fees.
- c. Contributions from local, private and corporate sources.
- d. Grants from various funding sources such as National Endowment for the Arts, Missouri Arts Council, the Ford Foundation and the Kansas City Association of Trusts and Foundations.

5. For services rendered, the University agrees to compensate MRT, Inc. in the amount of \$106,000.00, which represents 15% of the approved

MRT, Inc. projected budget for the 1980-1981 season of \$697,000.00. Should MRT, Inc. wish to increase or decrease this approved budget by more than 2%, it must first obtain written permission from the University.

6. The University agrees to pay MRT, Inc. according to the following schedule:

May 16, 1980	\$25,000.00
June 13, 1980	\$25,000.00
July 11, 1980	\$25,000.00
January 16, 1981	\$31,000.00

7. At the termination of this contract, the props, sets and costumes fabricated by MRT, Inc. will become the property of the University.

8. Both parties enter into this contract with the full expectation that similar contracts between the parties will be executed on an annual basis.

9. Both parties mutually agree:

a. That either party may cancel a performance and both parties thereto shall be released from any liability hereunder if, in the judgement of the University, it is impractical or undersiable to present such performance due to accidents or accidents to means of transportation, riots, strikes, epidemics, destruction of the performance hall, acts of God, sickness, acts or regulations of governmental or school authorities, or other legitimate conditions beyond the control of the University as may either prevent performance or render receipt of performance valueless; and if MRT, Inc. or

one or more members of a production cannot perform because of ill health, physical disability or other reason beyond the control of MRT, Inc., or if MRT, Inc. is prevented by acts of God, regulation of public authority or other circumstances beyond the control of MRT, Inc. from presenting or performing the engagement.

b. That all correspondence concerning this contract and/or any performances hereunder shall be directed to the Assistant Provost for Performing Arts for the University and its Executive Director for MRT, Inc.

c. That MRT, Inc. and its agents shall be solely responsible for compliance with any rules or regulations of the Actors' Equity Association and any fees or responsibilities required by any organization of which MRT, Inc. or its employees are members or to which they may be contractually bound, and University shall have no liability, duty or obligation therefor.

d. No member or officer of the Board of Curators of the University of Missouri and no member or officer of the Board of Directors of MRT, Inc. incurs or assumes any individual or personal liability by execution of this contract or by reason of the default of the University or MRT, Inc. in the performance of any of the terms hereof. All such liability of members or officers of the Board of Curators of the University of Missouri and the officers and members of the Board of MRT, Inc. as such is hereby released by MRT, Inc. and the University and their agents, if any, as a condition of and consideration for the execution of this contract.

e. The individuals signing on behalf of the University and MRT, Inc. shall not be personally liable for the performance of any of the terms of this contract or be under any liability under this contract except that they each warrant their authority to sign on behalf of the University and MRT, Inc.; and MRT, Inc. assumes the obligation to comply with rules, regulations and requirements of organizations to which MRT, Inc. is bound by contract or other obligation.

f. This agreement may not be assigned by either party without the written consent of the other party.

IN WITNESS WHEREOF, the parties hereto have by their duly authorized representatives executed this agreement as of the day and year first above written.

MRT, INC.

By *Severine Skutz Curry*

Title _____

Date *March 14, 1980*

THE CURATORS OF THE UNIVERSITY OF
MISSOURI

By *Thomas H. Hines*

Title _____

Date *April 2, 1980*

④

A G R E E M E N T

THIS AGREEMENT between **THE CURATORS OF THE UNIVERSITY OF MISSOURI** hereinafter referred to as "UNIVERSITY," and **THE MISSOURI REPERTORY THEATRE, INC.**, hereinafter referred to as "THEATRE," made as of this 1st day of August, 1991.

WITNESSETH:

WHEREAS, the ~~Board~~ of Curators of the University of Missouri for the Theatre Department of the University of Missouri-Kansas City in pursuing its mission to provide high-quality, professionally-oriented theatre education wishes to create a professional theatre environment in which its students can gain knowledge and develop skills, and to this end, the University wishes to engage the services of Missouri Repertory Theatre, Inc., a major cultural resource for the state and the region; and *no longer MRT, we*

WHEREAS, Missouri Repertory Theatre, Inc., wishes to provide a professional theatre environment for the Theatre Department of the University of Missouri - Kansas City by providing the University with professional theatre productions and is willing to do so for compensation in an amount less than the cost to Missouri Repertory Theatre, Inc., to produce such productions, and Missouri Repertory Theatre, Inc., wishes to support the educational mission of the University,

NOW THEREFORE, the parties agree as follows:

AGREEMENT
University of Missouri & Missouri Repertory Theatre
FISCAL YEAR 1991-92

1. For the 1991-92 Missouri Repertory Theatre Fiscal Year, beginning July 1, 1991 and ending June 30 1992, the University hereby engages Missouri Repertory Theatre, Inc., to provide the following services:

- a. Produce at least seven (7) major plays in residence at the Helen F. Spencer Theatre. Collectively, there are to be at least One Hundred Ten (110) performances of these major plays.
- b. As appropriate and when possible within the limits of the established budget, conduct city, state and regional tours. The nature of tour programs, locations and scheduling are to be mutually agreeable to both parties.
- c. Play selection and artistic policy is the responsibility of the Artistic Director, Missouri Repertory Theatre, Inc.; however, such play selection, artistic policy and Missouri Repertory Theatre, Inc.'s mode of operation during production periods must be compatible with the educational needs of the Theatre Department as reasonably established by the Vice Chancellor for Academic Affairs at UMKC.

2. For the 1991-92 Missouri Repertory Theatre Fiscal Year, beginning July 1, 1991 and ending June 30 1992, the University hereby agrees to provide the following services to Missouri Repertory Theatre, Inc.:

- a. To assist, facilitate and coordinate the effort between Missouri Repertory Theatre Inc., and the University, the services of James D. Costin, the University's Assistant Vice Chancellor for Academic Affairs, will be provided at no cost to serve at the pleasure of the Board of the Missouri Repertory Theatre, Inc., as Executive Director.

Furthermore, the University will provide at no cost the services of George Keathley to serve at the pleasure of the Board of the Missouri Repertory Theatre, Inc., as Artistic Director.

- b. The University, in order to facilitate integration of its educational mission with the professional theatre operation, will provide at no cost to Missouri Repertory Theatre, Inc., the appropriate services of appropriate Theatre Department and administrative personnel of the University; **PROVIDED, HOWEVER**, any such personnel furnished to Missouri Repertory Theatre, Inc., by the University shall not be deemed to be employees of Missouri Repertory Theatre, but such personnel shall remain employees of the University, even if costs for such employees are reimbursed by Missouri Repertory Theatre, Inc., to the University.

- c. The University will also provide the use of the Helen F. Spencer Theatre, parking space for the patrons if and to the extent available, shop facilities, appropriate, props, costumes, or sets in the Theatre Department inventory, utilities, maintenance, and appropriate mailing lists (with the approval of UMKC Administrative Affairs Office or the Assistant Vice President for Business Services as provided for in Section 07-07 of the University of Missouri Business Policy and Procedures Manual).

3. It is understood that in fulfilling its contracted obligations to the University, Missouri Repertory Theatre, Inc., is responsible for the expenses of producing plays and tours.

4. It is furthermore understood that while providing contract services to the University, Missouri Repertory Theatre, Inc., will derive additional income from the following sources:

- a. Ticket sales.

AGREEMENT
University of Missouri & Missouri Repertory Theatre
FISCAL YEAR 1991-92

- b. Tour fees.
- c. Contributions from local, private and corporate sources.
- d. Grants from various funding sources such as the National Endowment for the Arts, Missouri Arts Council, the Ford Foundation, and the Greater Kansas City Community Foundation and Affiliated Trusts.
- e. Rental of props, scenery and costumes.

5. For services rendered, the University agrees to compensate the Missouri Repertory Theatre, Inc., in the amount of ONE HUNDRED THOUSAND AND NO/100 DOLLARS (\$100,000.00), which represents less than five percent (5%) of the approved Missouri Repertory Theatre, Inc.'s projected budget for 1991-92 season.

6. The University agrees to pay Missouri Repertory Theatre, Inc., according to the following schedule:

SEPTEMBER	15, 1991	\$40,000.00
NOVEMBER	15, 1991	\$30,000.00
JANUARY	20, 1992	\$30,000.00

7. At the termination of this contract, the props, sets and costumes fabricated by Missouri Repertory Theatre, Inc., will be made available for reasonable use by the University of Missouri-Kansas City's Department of Theater, with the understanding that Missouri Repertory Theatre, Inc., shall retain ownership of said items.

8. Both parties mutually agree:

- a. That either party may cancel a performance, and both parties thereto shall be released from any liability hereunder if, (1) in the judgement of the University, it is impractical or undesirable to present such performance due to accidents or to means of transportation, riots, strikes, epidemics, destruction of the performance hall, acts of God, sickness, acts or regulations of governmental or school authorities, or

other legitimate conditions beyond the control of the University as may either prevent performance or render receipt of performance valueless; and (2) if Missouri Repertory Theatre, Inc., or one or more members of a production cannot perform because of ill health, physical disability, or other reason beyond the control of Missouri Repertory Theatre, Inc..

- b. That all correspondence concerning this contract and/or any performances hereunder shall be directed to the Executive Director for Missouri Repertory Theatre, Inc. and to the Assistant Vice Chancellor for Administrative Affairs for the University.
- c. That Missouri Repertory Theatre, Inc., and its agents shall be solely responsible for compliance with any rules or regulations of the Actor's Equity Association and any fees or responsibilities required by any organization of which Missouri Repertory Theatre, Inc., or its employees are members or to which they may be contractually bound, and University shall have no liability, duty or obligation therefore.
- d. That Missouri Repertory Theatre agrees to maintain liability coverage covering all operations of Missouri Repertory Theater, Inc., in the amount of \$1,000,000 Combined Single Limit, per occurrence and aggregate (OR CURRENT POLICY LIMITS) and that such coverage shall include *The Curators of the University of Missouri* as additional insured as their interest may appear.
- e. No member or officer of the Board of Curators of the University of Missouri, and no member or officer of the Board of Trustees of Missouri Repertory Theatre, Inc.,

incurs or assumes any individual or personal liability by execution of this contract or by reason of default of the University or Missouri Repertory Theatre, Inc., in the performance of any of the terms hereof. All such liability of members or officers of the Board of Curators of the University of Missouri and the officers and members of the Board of Missouri Repertory Theatre, Inc., as such is hereby released by Missouri Repertory Theatre, Inc., and the University and their agents, if any, as a condition of and consideration for the execution of this contract.

- f. The individuals signing on behalf of the University and Missouri Repertory Theatre, Inc., shall not be personally liable for the performance of any of the terms of this contract or be under any liability under this contract except that they each warrant their authority to sign on behalf of the University and Missouri Repertory Theatre, Inc., and Missouri Repertory Theatre, Inc., assumes the obligation to comply with rules, regulations and requirements of organizations to which Missouri Repertory Theatre, Inc. is bound by contract or other obligation.
- g. This agreement may not be assigned by either party without the written consent of the other party.

9. Both parties enter into this contract with the full expectation that similar contracts between the parties will be executed on an annual basis.

IN WITNESS WHEREOF, the parties hereto have, by their duly authorized representatives, executed this agreement as of the day and year first written above.

**MISSOURI REPERTORY
THEATRE, INC.**

**THE CURATORS OF THE
UNIVERSITY OF MISSOURI**

AGREEMENT
University of Missouri & Missouri Repertory Theatre
FISCAL YEAR 1991-92

BY: *Wesley Selman*

TITLE: President

DATE: 4/12/91

BY: *Charles E. Schwartz*

TITLE: Interim Chancellor

DATE: _____

Administrative Services
UNMO *AS*

APPROVED
AS TO
LEGAL FORM

(M.M. 10/1/91)

File

AGREEMENT

THIS AGREEMENT, between THE CURATORS OF THE UNIVERSITY OF MISSOURI hereinafter referred to as "UNIVERSITY," and THE MISSOURI REPERTORY THEATRE, INCORPORATED, made this 3rd day of November, 2003.

WITNESSETH:

WHEREAS, the University, for the Theater Department of the University of Missouri – Kansas City, in pursuing its mission to provide high-quality, professionally-oriented theatre education, wishes to create a professional theatre environment in which the University's students can gain knowledge and develop skills, and to this end, the University wishes to engage the services of Missouri Repertory Theatre, Inc.; and

WHEREAS, Missouri Repertory Theatre, Inc. wishes to provide a professional theatre environment for the Theater Department of the University of Missouri – Kansas City by producing professional theatre productions, and is willing to do so for compensation in an amount less than the cost to Missouri Repertory Theatre, Inc. to produce such productions, and Missouri Repertory Theatre, Inc. wishes to support the educational mission of the University and to support the University's core values of discovery, innovation, diversity and energized community collaborations, and to help the University be recognized as a national leader in creative activity, and because the University considers Missouri Repertory Theatre, Inc. a major cultural resource for the Kansas City area, the State and the nation.

NOW, THEREFORE, in consideration of the mutual promises and undertakings hereinafter set forth, the parties agree:

1. **Time Period of Agreement.** That this Agreement shall be binding upon the parties for the period July 1, 2003, through June 30, 2006.

2. **Services to be Provided to the University by Missouri Repertory Theatre, Inc.** That for each of the fiscal years of this Agreement, the University hereby engages Missouri Repertory Theatre, Inc. to provide the following services:

- A. Produce during each fiscal year of the term of the Agreement a season of not less than five (5) major plays at the Spencer Theatre in the Performing Arts Center at the University of Missouri – Kansas City; collectively, there are to be at least 150 performances of these major plays; the play selection and artistic policy to be the responsibility of the Producing Artistic Director of Missouri Repertory Theatre, Inc., with oversight by the Board of Trustees of Missouri Repertory Theatre, Inc.
- B. Perform educational outreach.

3. **Costs of the Services Provided to the University by Missouri Repertory Theatre, Inc.** Missouri Repertory Theatre, Inc. is responsible for the expenses of producing plays, educational outreach and all of its associated programming.

4. **Services to be Provided by the University to Missouri Repertory Theatre, Inc.** The University shall provide the following services to Missouri Repertory Theatre, Inc.:

- A. To assist, facilitate and coordinate the effort between Missouri Repertory Theatre, Inc. and the University, the services of the Producing Artistic Director will be provided by the University at no cost to Missouri Repertory Theatre, Inc.
- B. The University, in order to facilitate integration of its educational mission with the professional theatre operation, will provide at no cost in the form of salaries and benefits to the Missouri Repertory Theatre, Inc., the reasonable services of appropriate University Theater Department and University administrative personnel; **provided, however**, any such personnel furnished to the Missouri Repertory Theatre, Inc., by the University shall not be deemed to be employees of Missouri Repertory Theatre, but such personnel shall remain employees of the University, even if costs for such employees are reimbursed by Missouri Repertory Theatre, Inc., to the University.
- C. The University will also provide the use of Helen F. Spencer Theatre, shop facilities, sound studio, box office during night of show, appropriate props, costumes and sets in the Theater Department inventory, utilities, maintenance, appropriate mailing list and parking space for patrons if and to the extent available.
- D. No person acting on behalf of, or at the direction of the Missouri Repertory Theatre, Inc., shall operate a University-owned vehicle unless such person is employed by the University. In the event that a person acting on behalf of or at the direction of the Missouri Repertory Theatre, Inc., which person is not a University employee, does nonetheless operate a University-owned vehicle, the Missouri Repertory Theatre, Inc. agrees to assume liability for any and all consequences arising from such vehicle operation.

5. **Right to Certain Income.** While providing contract services to the University, the Missouri Repertory Theatre, Inc., will derive additional income from the following:

- a) Ticket sales from Missouri Repertory Theatre productions and Missouri Repertory Theatre Galas.
- b) Tour fees.
- c) Contributions specifically made to the Missouri Repertory Theatre.
- d) Grants specifically made to the Missouri Repertory Theatre.
- e) Rental of props, scenery and costumes.
- f) Sales from concessions, provided that the costs of the goods sold and expense for personnel required to operate the concessions are born by Rep.

6. **Cash Compensation from the University to Missouri Repertory Theatre, Inc.** For services rendered, the University agrees to compensate Missouri Repertory Theatre, Inc. in the amount of One Hundred Fifty Thousand Dollars (\$150,000.00) annually (which represents less than 3% of the actual approved Rep projected budget for the year 2003-04.) That the said annual payment shall be made in accordance with the following schedule:

September 15 of each fiscal year	40% of the total compensation
November 15 of each fiscal year	30% of the total compensation
January 20 of each fiscal year	30% of the total compensation

7. **Use by the University of the Props, Sets and Costumes of Missouri Repertory Theatre, Inc.** At the termination of each Rep production ("the termination of each Rep production" to be extended in time to the termination of any subsequent productions after the Kansas City production in the event that Missouri Repertory Theatre, Inc. has any interest or involvement in the said production) the props, sets and costumes fabricated by Missouri Repertory Theatre, Inc. will be made available for reasonable use by the University's Department of Theater, with the further understanding that Missouri Repertory Theatre, Inc. shall retain ownership of said items.

8. **Certain Other Agreements.** The parties further mutually agree:

- A. That either party may cancel a performance, and both parties thereto shall be released from any liability hereunder if, in the judgment of the University, it is impractical or undesirable to present such performance due to accidents or to means of transportation, riots, strikes, epidemics, destruction of the performance hall, acts of God, sickness, acts or regulations of governmental or school authorities, or other legitimate conditions beyond the control of the University as may either prevent performance or render receipt of performance valueless; and if Missouri Repertory Theatre, Inc. or one or more members of a production cannot perform because of ill health, physical disability, or other reason beyond the control of Missouri Repertory Theatre, Inc. from presenting or performing the engagement.
- B. That all correspondence concerning this Agreement and/or any performances hereunder shall be directed from the University to the Chairman of the Board of Trustees of Missouri Repertory Theatre, Inc., and shall be directed from Missouri Repertory Theatre, Inc. to the Provost of the University.
- C. That Missouri Repertory Theatre, Inc. and its agents shall be solely responsible for compliance with any rules or regulations of the Actor's Equity Association and any fees or responsibilities required by any organization of which Missouri Repertory Theatre, Inc., or its employees, are members or to which they may be contractually bound, and University shall have no liability, duty or obligation therefore.
- D. That Missouri Repertory Theatre, Inc. agrees to maintain liability coverage covering all operations of Missouri Repertory Theatre, Inc., in the amount of \$1,000,000 Combined Single Limit, per occurrence and aggregate (or current policy limits) and that such coverage shall include The Curators of the University of Missouri as additional insureds as their interest may appear.
- E. That the University and Missouri Repertory Theatre, Inc. waive and release each other of and from any and all rights of recovery, claim, action or cause of action, against each other, their agents, officers and employees, for any loss or damage that may occur to the Premises, improvements to the Building or personal property within the Building for loss or damage

which is a covered loss or damage under the aforementioned insurance coverage.

- F. That no member or officer of the Board of Curators of the University of Missouri, and no member or officer of the Board of Trustees of Missouri Repertory Theatre, Inc., incurs or assumes any individual personal liability by execution of this Agreement or by reason of default of the University or Missouri Repertory Theatre, Inc., in the performance of any of the terms hereof. All such liability of members or officers of the Board of Curators of the University of Missouri and the officers and members of the Board of Trustees of Missouri Repertory Theatre, Inc. as such is hereby released by Missouri Repertory Theatre, Inc. and the University and their agents, if any, as a condition of and consideration for the execution of this Agreement.
- G. That the individuals signing on behalf of the University and Missouri Repertory Theatre, Inc., shall not be personally liable for the performance of any of the terms of this Agreement or be under any liability under this Agreement except that they each warrant their authority to sign on behalf of the University and Missouri Repertory Theatre, Inc., and Missouri Repertory Theatre, Inc. assumes the obligation to comply with rules, regulations and requirements of organizations to which Missouri Repertory Theatre, Inc. is bound by contract or other obligation.
- H. That this Agreement may not be assigned by either party without the written consent of the other party.

9. **Expectation of Continuing Relationship Between the University and Missouri Repertory Theatre, Inc.** Both parties enter into this Agreement with the full expectation that similar Agreements of the parties will be executed at the termination of this and subsequent Agreements.

IN WITNESS WHEREOF, the parties hereto have, by their duly authorized representatives, executed this Agreement as of the day and year first written above.

THE CURATORS OF THE
UNIVERSITY OF MISSOURI

MISSOURI REPERTORY
THEATRE, INCORPORATED

By: Larry C. Gates
Title: Vice Chancellor, Administration and Finance
Date: 11/24/03

By: William C. Nelson
Title: Chairman
Date: November 3, 2003

APPROVED
AS TO
LEGAL FORM
MM 10/15/03

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 8

**Partners in a Shared Future; Gordon
Starr Facilitation, June 2004**

**UMKC Theatre Department
And
The Kansas City Repertory Theatre
Partners in a Shared Future
A Report**

**Bryan F. Le Beau, Dean
College of Arts and Sciences
UMKC**

June 1, 2004

Purpose of This Report

To establish our strategic partnership and memorialize the very good work of the Core team as a living document to shape our thoughts, plans, and actions in the years ahead.

Recipients of This Report (To be shared with their constituencies)

UMKC Chancellor Martha Gilliland
Topper Johntz, President of the Board of the Kansas City Repertory Theater.

Core Team

From the UMKC Theatre Department:

Tom Mardikes, Chair
John Ezell
Barry Kyle

Jennifer Martin
Dale Rose
Dennis Rosa

From the Kansas City Repertory Theatre:

Peter Altman, Artistic Director
Keith Ashcraft
Diane Berkshire
Jeff Clark

Laurie Jarrett
Laura Muir
William Prevenost

Consultant: Gordon Starr

Administrative Liaisons from UMKC and the Repertory Theatre to Core Team
Bryan Le Beau, Dean of the College of Arts and Sciences

Background

Conditions that Triggered the Initiative

The Missouri Repertory Theatre, now the Kansas City Repertory Theatre (Rep), was created by the UMKC Theatre Department in 1964 to establish an organic relationship between academic and professional theater on campus. Although the Rep became a nonprofit corporation in 1979, it remains an affiliate organization of UMKC, continuing a unique partnership that has propelled both to new levels of excellence. The relationship has been compared to the relationship between a medical school and a hospital, whereby the Rep offers professional services to the greater community while providing students with opportunities to work under the guidance not only of a first class faculty but also practicing professionals.

The advantages of the relationship notwithstanding, relations between the two became strained in recent years – at one point eliciting talk of “divorce” between the two. During the spring of 2003, the Dean of the College of Arts and Sciences and the Chairman of the Board of the Repertory Theatre attempted to reconcile the two sides. Some progress was made. But when in the fall of 2003, reappointment of the Rep’s Artistic Director became another point of concern and news of the struggle between the two entities “went public” with an article in the *Kansas City Star* and subsequent letters to the editor, Chancellor Martha Gilliland stepped forward and directed both sides to engage in mediation with an outside consultant, Gordon Starr

Nature of the Initiative

Starr proposed a six month process to have the two entities reinvent themselves as “partners in a shared future” and within that context to resolve what were the major issues of dissention. In addition to preliminary meetings or interviews with the principals involved, Gordon proposed hosting a two-day retreat and two one-day workshops. In between those meetings, he met with some of the participants and telephoned others. Conference calls were held, and teams met to work on some of the specifics worked out at those various sessions. The final workshop was held in April 2004. Participants included those listed above as member of the Core Team.

Intended Outcomes

The goal of the reinvention initiative was to establish a working relationship among the leaders of the Theatre Department and the Rep that is collaborative, synergistic, and mutually empowering. We sought to reestablish a shared future for the Theatre Department and the Rep – a future about which the constituencies are passionate and that is consistent with UMKC’s vision of defining new standards in higher education, academic excellence, establishing a campus without borders, and unleashing human potential.

A plan and structure was sought whereby the individual goals of each unit could be realized as well, or even better because of their shared relationship. Individual goals include the Theatre Department's goal of becoming one of the top ten theater departments in the United States, and the Rep's goals of: (1) producing plays that are excellent, diverse, literary, and timely; (2) attracting, informing, and stimulating a growing and active audience; (3) valuing interactions by professionals in the training of theater artists; and (4) insuring a strong and secure financial structure. These goals were soon referred to simply as "great training" and "great theater."

At the opening session, the Chancellor invited those in the room to participate in the initiative. She was not requiring it, but if they chose to participate, she explained, they should do so knowing that "this initiative is not about fixing what is broken. It is about generating an extraordinary, nationally preeminent, City/University Theater Program – one that exceeds our highest expectations. It is about a future that will require the strongest, most synergistic of relationships between the Rep and the Theatre Department. "I ask that you settle for nothing less. I will settle for nothing less."

Gordon Starr added the following requirements:

- Taking a stand for the future
- Taking a stand for each other
- Taking a stand for this initiative
- Owning the outcomes
- Relinquishing your cherished positions
- Reinventing yourselves as leaders "from the future"

Everyone accepted and took responsibility for the challenges offered them by the Chancellor and Gordon.

Actual Outcomes of the Initiative

Not unexpectedly, emotions ran high from the very start among those who had been central to the relationship between the Theatre Department and the Rep. Others, for whom much of this was "news," were quite taken aback by all of this. Quite unexpectedly, and clearly to the credit of those involved, all participants soon committed themselves to the process. One year later, we are at a far different place than where we began. And where there was much hurt and some talk of "divorce," considerable optimism now reigns. The process is by no means over. As it took years to get to the problem of near collapse in the relationships it will take years to reestablish a true sense of a shared future.

This is what we committed to as partners in a shared future.

The Kansas City Repertory Theatre -- A Professional Theatre in Residence at UMKC

A proposed change of name for the Rep led to considerable conversation over the relationship between the Rep and UMKC and how that relationship should be reflected in the new name. That led to agreement by both parties that the Missouri Repertory Theatre would become the Kansas City Repertory Theatre with the tag line -- A Professional Theater in Residence at UMKC. The tag line will be used as often as possible and appropriate in Rep and Theatre Department literature, programs, promotional documents, business documents, etc. The tag line, it is believed, underscores the relationship that exists between the Rep and UMKC.

Mission Statement for a Shared Future

The UMKC Department of Theatre and the Kansas City Repertory Theatre are united in our dedication to provide excellent training and to produce excellent theater that enhance the quality of life locally, nationally, and internationally.

Shared Goals

1. **Communications:** By January 1, 2005, actions will be taken (including but not limited to, the creation of joint email distribution lists) which will have the effect of improving communications internally, within the two entities, and externally, between the two entities, such that by January 1, 2006, not less than 80% of the Theatre Department faculty and students and 80% of the Rep Board and staff will respond affirmatively to the following questions:

- Do you feel that communications within the Theatre Department and within the Rep, as well as between the Theatre Department and the Rep are satisfactory?
- Do you feel that you have satisfactory information with regard to the activities of the Theatre Department and the Rep?

(Team members: Tom Mardikes, Laura Muir, Laurie Jarrett)

2. **Graduate Student Acting Opportunities:** By May 30, 2006, 75% of all graduate students will have been offered a stage opportunity with the Kansas City Repertory Theatre

Team Members: (person to be announced) and Jennifer Martin

3. **Maxi Productions:** By May 30, 2007, UMKC Acting and Design students will participate in a professional “maxi” production with the Kansas City Repertory Theatre.

Person Accountable: Peter Altman

Team Members: Tom Mardikes, Jeff Clark, Bill Prevenost, John Ezell

4. **New Play to be Work-Shopped:** By May 30, 2007 a new play will be workshopped. UMKC students will be engaged with the Rep from script development through full production, if warranted. Students will work with the Kansas City Repertory Theatre and the playwright at all stages of the process.

Person Accountable: Peter Altman

Team Members: Dennis Rosa, Laurie Jarrett, Keith Ashman

Shared Values

1. **Artistry:** Creativity, imagination, inspiration, intelligence, and integrity are indispensable components in both producing plays and teaching students. We value the craft of theater to a level of art.
2. **Innovation:** We value theatrical excitement, technological advancement, and organizational refinement. Successful artists and teachers, their theater companies and academic constituents are in a constant process of positive change and growth. Innovation is embodied in perpetual efforts to discover new ways of looking at old plays, developing new works and undiscovered playwrights, and exploring inventive methods of staging, designing, and acting.
3. **Literacy:** Timeless classics, which constitute a treasured legacy of dramatic texts, as well as newly conceived works by contemporary writers, represent a significant portion of our nation’s cultural heritage and offer our constituents intellectual insight, meaning, aesthetic emotion, social awareness, and a forum for civil discourse.
4. **Education and Life-Long Learning:** We value education and life-long learning. For the UMKC Department of Theatre, education is first; for the Repertory Theatre, life-long learning is what is offered. To paraphrase Aristotle, the essence of theater is imitation “in which we delight” and “from which we learn.”
5. **Ethics:** Ethical behavior emanates from a reverence for life, devotion to equal justice, and pursuit of truth. Diversity, inclusiveness, and respect for individual dignity are expressions of the theater at its core.
6. **Collaboration:** This is the essential value we share. Each day offers opportunities for collaboration in tangible ways such as sharing spaces, equipment

and facilities, materials, staff, artists, teachers, and in ways which are less tangible but no less meaningful, including sharing mission, goals, ideas, and information

Shared Governance

UMKC and the Kansas City Repertory Theatre intend to operate in a strategic partnership. It is the joint accountability of UMKC's executive leadership and the Kansas City Repertory Theater to ensure this intention is fulfilled.

As one primary means of meeting this accountability, on a quarterly basis the Dean of the College of Arts and Sciences on behalf of UMKC and the President of the Board on behalf of the Repertory Theatre Board of Trustees shall convene a meeting with the Chair of the Theatre Department and the Artistic Director of the Repertory Theatre to assess their performance and their respective organization's performance in:

- meeting the "Minimum Conditions for a Viable Strategic Partnership" (See Appendix)
- fulfilling the Shared Mission
- achieving the Shared Goals
- living the Shared Values

The conveners will also use this forum to provide coaching, counsel, and support as appropriate, engage in creative dialogue when useful, and, if necessary resolve issues that are not able to be resolved at the operational level. Within two weeks, the conveners will issue a joint report regarding the outcomes of the conversations to the stakeholder constituencies of both the Kansas City Repertory Theatre and UMKC.

Contentious Issues Resolved

At the outset of our inquiry regarding the possibility of becoming partners in a shared future, we identified the then current contentious issues and committed to resolve them or have them in the process of being resolved by the end of our process. We were successful in doing so. Here are those initial "contentious issues" and their resolutions or action plans for resolution.

1. Harmonious Leadership

At the outset, the relationship between Peter and Tom was antagonistic and confrontational. This had a negative effect on people in both organizations, as well as on UMKC at large and the community. Supported by Gordon, they undertook their own leadership initiative to transform their relationship. They were successful in doing so. They established and successfully implemented practices and protocols to deal on a timely basis with new inter-organizational issues as partners in a shared future rather than

adversaries. They (and their constituencies) characterize their relationship today as harmonious, collegial, and collaborative.

2. Faculty Participation in Rep Productions/Compensation

Subject to Chancellor Gilliland's approval, funds for the Hall Foundation may be used to compensate faculty who are involved in Rep productions in a major way (set designers, lighting designers, etc.) provided they involve students in that involvement.

3. Student and Alumni Participation in Rep Productions

Student Understudy Objectives: By April 15, 2004, (Person to be named) and Peter have agreed to align on the student understudy objectives for next year. Their intent is to have the student understudy opportunity be a great value, and to have both the student understudy opportunities and the understudy insurance for performance be in harmony.

Design Opportunities: By August 1, 2004, Tom and Jeff promise to develop a customized plan for students to assist the Rep designers.

Casting: Peter and (person to be names) agree to regularly have a dialogue on needs of students regarding casting so we do not have conflict.

Rehearsal Time: Peter promises to make a request of each director to call faculty and students to rehearsals at times not conflicting with class schedules. The director will be free to accept or decline the request.

Post-Degree Fellowship Program: The Theatre Department will create, fund, and launch a post-degree mentoring and residency fellowship program by May 30, 2005. The program will be submitted for approval by September 1, 2004. The first fellow will be in residence by May 30, 2005. The program will have a minimum of \$25,000 in funding by that time. John Ezell is accountable for creating the program and has promised these results to Tom Mardikes.

4. Rehearsal and Performance Space

Tm Mardikes has established a practice with Bill Prevenost that will ensure rapid resolution of rehearsal space conflicts.

TOM AND BILL – CAN YOU ELABORATE ON THIS – ADD A FEW LINES ON SPECIFICS INVOLVED/

5. Alumni Participation in Rep Productions

Peter Altman agrees to attend meetings in New York City to meet alumni to establish a relationship and assure them that they will have opportunities to audition for Rep productions. Tom will create a means whereby he can inform alumni of Rep auditions.

Peter has promised to ask casting agents to give special consideration for auditions to artists and designers from UMKC.

Peter will investigate the possibility for alumni to produce a show with students and faculty.

6. Rep Assistance in Student Recruiting

During the first quarter of each year, Peter Altman, as the Artistic Director of the Rep, agrees to deliver up to four one-hour-long presentations to MFA candidates with the purpose of enrolling them in coming to UMKC. He agrees to do this once in Kansas City and once each in up to three other sites under the condition that his travel is paid for by UMKC. His presentation would include what candidates can expect, as students in good standing, to experience at the Rep. This agreement goes into effect August 1, 2004.

The Rep agrees to participate with the Theatre Department in hosting MFA candidates in final interviews on campus, including a tour of the Rep facilities and meeting specialists when available. This agreement goes into effect August 1, 2004.

Portfolio Review: Peter has a standing offer to Tom to participate in meaningful final portfolio reviews and final auditions on site for top MFA candidates.

7. Master Classes

Starting with the 2004-05 academic year, the Rep will schedule at least ten "master classes" throughout the academic year at no cost to the Theatre Department.

8. Student Attendance at Rep Productions

Beginning in August 2004, Peter and Bill will make complimentary tickets available to undergraduate theater majors.

9. Event Participation

The Theatre Department will extend invitations to the Reps' staff and Board of Trustees to attend orientation, Founders Day, Showcase, charettes, UMKC Season Productions, and all other events where the staff and Trustees can meaningfully participate.

What's Next?

Next Steps

Yet to be outlined

Our Promises

As the Core Leadership Team, you can count on us and our two organizations, the Kansas City Repertory Theatre and the UMKC Theatre Department, to be “partners in a shared future.” We make the following promises as the framework and foundation for our partnership:

- We will implement the Shared Governance structure starting in July 1, 2004.
- We will create a design for each Shared Goal and start executing that design no later than September 30, 2004.
- We will operate consistently with our agreements reflected in our Contentious Issues resolutions.
- We commit to fulfilling the “Minimum Conditions for a Viable Strategic Partnership” and strive to go significantly beyond the minimum, making this unique opportunity we have here in Kansas City a model for other cities.
- We promise to operate consistently with our Shared Mission and life consistently with our Shared Values.

You can count on us to be “partners in a shared future.”

(signatures of Core team)

Acknowledgments

We, the Core Team, acknowledge the UMKC Chancellor for making this initiative possible. We thank Topper Johntz, Chairman of the Kansas City Repertory Theatre Board, for supporting the Rep's participation; Bryan Le Beau, Dean of the College of Arts and Sciences, for serving as the liaison between the Chancellor and the Core Team; and all of the many Rep Trustees, UMKC faculty, staff, alumni, students, and community members who participated in, or contributed to, this process of transformation and creation of our shared future. We thank Peter and Tom for their courageous and inspiration leadership and Gordon for his excellent coaching.

Appendix

Minimum Conditions for a Viable Strategic Partnership between the Kansas City Repertory Theatre and the University of Missouri-Kansas City

The Kansas City Repertory Theatre (Rep) and the University of Missouri – Kansas City (UMKC) Theatre Department are committed to being “partners in a shared future.” While the Rep and UMKC (the “strategic partners”) are autonomous legal and financial entities, their interests, intentions, resources, reputations, and ability to successfully do business are highly interdependent. For instance, the Rep is officially in residence at UMKC and highly dependent on the financial resources and in-kind services of UMKC (valued at well over \$1 million) primarily in the form of facilities and staff compensation, while the Theatre Department is highly dependent on the Rep as a resource for high-quality, “real time” professional training and education of its students. The purpose of this document is to provide guidelines designed to ensure that this interdependency manifests in alignment, mutual support, and synergy, that is, that it manifests in a viable strategic partnership.

This document strives to make each condition as objectively measurable as possible. In many instances this boils down to a declaration of key individuals. Where “Strategic Partners” is used in the context of measurement, it specifically means the top executive from each entity responsible for convening the Shared Governance meetings. This said, there are still many instances where objective measures have not been defined. As this document evolves over time, it is our intention to strengthen the measurability of the conditions it sets forth.

The Strategic Partners agree to review this document annually or more frequently if warranted.

Shared Future, Values, and Governance

The Strategic Partners recognize that for any strategic partnership to be viable there needs to be a shared intention or set up intentions – something to be partners for – and guidelines to shape their interactions. Toward this end, the Strategic Partners agree to keep current, documented, active, and relevant the following:

- a shared future comprised of a shared mission and shared goals
- shared values
- a means for shared governance designed to ensure that our strategic partnership works and its intentions fulfilled

Measured by:

- Shared Mission, Shared Goals, Shared Values, and Shared Governance exist as published documents and are updated annually.
- Shared Governance meetings and guidelines are kept
- At least 70% of the employees and governing bodies of each entity say that these shared commitments are serving to actively support the success of the Strategic Partnership. Measured by survey.

Mutual Empowerment and Reputation

Public Conversations, private conversations, and actions generated by UMKC administration, staff, and faculty (acknowledging faculty academic freedom) and by the Kansas City Repertory Theatre Trustees and staff serve to advance our shared mission, goals, and values and enhance the reputation of the other strategic partner.

Measured by:

- The presence of public declarations and press that speak well of the other strategic partner and characterize them as a valuable asset; absence of public declarations and press that diminish the reputation of the other or its ability to successfully do business. Per the declaration of the Strategic Partners.
- UMKC refers to the Repertory Theatre as a fully professional theater and does not refer to it as a “student” or “teaching” theatre; the Repertory Theatre uses the tag line “A Professional Theatre in Residence at UMKC” in all public speaking and promotional materials. Per the declaration of the Strategic Partners.
- Timely, responsible resolution of inter-partner issues characterized by open, honest communication and the absence of gossip or irresponsible complaints to people not involved in the resolution. Per the declaration of the Strategic Partners.

Maintaining Satisfactory Levels of Performance

It is essential for each strategic partner that the other maintains a high level of performance. For the Kansas City Repertory Theatre the minimum acceptable level of performance is to be the most respected professional theatre in the Kansas City area. For the Theatre Department, it is to maintain its accreditation and be considered one of the top fifty theater departments in the nation.

Measured by:

In the case of the Repertory Theatre:

- the majority of theatre critics in the Kansas City metropolitan area say it is the most respected professional theater in the area.
- An average (% to be determined) capacity paid attendance is maintained each season

In the case of the Theatre Department:

- Accredited by ..??????
- Considered one of the top fifty theatre departments by ????????????

Synergistic Use of Strategic Resources

A fundamental reason for the existence of this strategic partnership is for each Strategic Partner to benefit from specific resources available from the other such that both benefit in ways that would not otherwise be possible. Each Strategic Partner must be satisfied that the exchange is equitable and responsible on a continuing basis for ensuring that they are satisfied. The following represent the current minimum levels to ensure satisfaction. Where an objective measure is not self-evident, whether or not the condition is being met is according to the declaration of the Strategic Partner who is the recipient of the other's resource.

UMKC as Resource for Funds and Facilities

UMKC provides the following resources for use by the Repertory Theatre:

- A level of financial support and staff compensation support equal to or greater than the 2003 budget level
- A fully outfitted theater and parking – all well lighted, maintained, and signed – available whenever needed for rehearsal and production
- Offices and conference rooms for Rep staff, visiting performers, and other theater professionals

UMKC as a Resource for Professional and Student Support

UMKC makes available on a continuing basis its Theatre Department students and the professional expertise of its Theatre Department faculty to support the artists and commercial objectives of the Repertory Theatre. (Where appropriate, this will be at no charge; in other instances compensation may be necessary, depending on the nature of the support.)

The Repertory Theatre as a Resource for Students

- The Rep Provides Opportunities for Student Involvement in Productions. The Rep provides ample opportunity for students to participate in Rep productions (without compromising the professional quality of the productions) in order to augment their training and provide opportunities to meet and work with professionals in their field. Included are opportunities for some top students to study with professionals as master teachers.
- The Rep Provides Student Introductions. The Rep provides assistance in introducing Theatre Department students to theater professionals throughout the country.

The Repertory Theatre as a Resource for UMKC Faculty

- The Rep Provides Opportunities for Faculty Involvement. The Rep provides ample opportunity for Theatre Department faculty to practice their craft in support of Rep productions.
- The Rep Supports Student Recruitment. The Rep actively supports the faculty in recruiting quality students to study at UMKC's Theatre Department.

The Special Case of the Artistic Director of the Repertory Theatre

The Artistic Director of the Repertory Theatre is, on the one hand, accountable to the President of the Kansas City Repertory Theatre Board of Trustees for the performance of the Rep. On the other hand, he is contracted by, compensated by, and has an academic appointment with UMKC. Unaddressed, this situation is potentially fractious and could end up damaging the interests of the Strategic Partnership.

The Strategic Partners hereby agree as follows:

- The Strategic Partners will jointly conduct performance reviews as they relate to the Artistic Director's performance of accountabilities relevant to this Strategic Partnership.
- The Kansas City Repertory Theatre Board of Trustees will conduct performance reviews as they relate to his performance of accountabilities relevant uniquely to the Repertory Theatre.

- UMKC's Chancellor, Provost, and Dean of the College of Arts and Sciences will periodically review the Artistic Director's performance of accountabilities relevant to UMKC
- Contractual changes, including compensation, termination, renewal, or the hiring of a new Artistic Director, will be the joint and aligned decision of the Strategic Partners.

Our Strategic Partnership as Fundamental to Each Partner's Strategic Plan

Our Strategic Partnership is fundamental to the independent strategies of each Partner. We each agree to prominently include our Strategic Partnership in our organizational strategic planning documents.

Respect for the Autonomy of Each Strategic Partner

While we are strategic partners, and our success is highly interdependent on each other, we also recognize the importance of respecting the autonomous nature of our enterprises. Toward this end, we pledge not to use our interdependency to interfere with the other's autonomous business and operational affairs. At the same time, each Strategic Partner welcomes any recommendation intended to empower its objectives and strategic direction.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 9

**UMKC Budgets for KC Rep Accounts,
FY 2004-2005**

	BUDGETS					
	FY02	FY03	FY04	FY05	FY06	
K2403004						
Theatre Storage						
Beginning Balance	(2,780)	(94)	20	(5,753)	0	
Other Alloc/Tsfr In			0			
General Rev. Allocation	44,400	52,000	52,000	52,000	0	
Misc. Revenue	0	0	0	0	0	
TOTAL	41,620	51,906	52,020	46,247	0	
EXPENSES:						
Expense/Equipment						
Dept. Operating Exp	43,901	50,806	48,000	45,745	43,662	
Utilities	500	600	1,420	500	3,500	
TOTAL	44,401	51,406	49,420	46,245	47,162	

UMKC Paid Rep and Shared Staff		UMKC			2004-05
DEPARTMENT	TITLE	Rep paid thru UMKC	Cultural Events	Other Departments	Reported Time Spent on the Rep
PRODUCTION					
Altman, Peter	Artistic Director		X		85%
Genocchio, Jerry	Assoc. Dir. For Production		X		90%
Schaeffer, Ron	Production Manager		48%	52%	45%
Voss, Gayla	Costume Shop Manager		X		98%
Traylor, Mary	Wardrobe Supervisor	X			82%
Richmond, Michele	Head Cutter/Draper	X			85%
Hayes, Chuck	Technical Director		49%	51%	50%
Schall, Michael	Properties Master	50%	50%		55%
Bracken-Carroll, Alice	Charge Scenic Artist	50%	50%		55%
Story, John	Sound Supervisor	X			95%
Johnson, Steven	Master Electrician		X		75%
ADMINISTRATION					
Prenevost, Bill	Managing Director		X		99%
Lewis, Cheryl	Assistant to the Managing Dir.	X			100%
Jarrett, Laurie	General Manager		X	40%	80%
Blaine, Michelle	Payroll and Personnel Mgr.		X		75%
Washington, Diana	Senior Accountant	X			100%
Wilson, Brooke	Fiscal Assistant	50%	50%		95%
Muir, Laura	Communications Manager	X			100%
Arbore, Laurie	Media Relations Manager	X			100%
Smith, Thaylia	Design/Publications Specialist	X			100%
Cooper, Kelly	House Manager/PAC Building Mgr	11%	90%		70%
Rider, Cynthia	Assoc. Dir. For Advancement & Admin	90%		10%	100%
		\$422,566	\$661,555	\$69,973	

2004-05 Cultural Events (Rep)

K2403002

Beginning balance	65,377.07	
General revenue allocation	808,847.00	808,847
Non tax m r-used equipment	7,300.00	150,000 cash
	881,524.07	950,847
700001-S & W - Teaching & Research	231,157.37	Production staff support
705000-S&W-Admin & Support	401,161.54	Peter Altman, and other management staff
TOTAL SALARIES & WAGES	632,318.91	
TOTAL BENEFITS	160,586.73	
Bus travel-domestic-in state	1,974.21	Travel/housing casting agents to talk to students
Postage/delivery services	0.74	
Telephone/fax services	967.50	Phones for Cultural Events employees
Wats	174.70	Long distance
Service charge	650.00	Deductible for truck accident & other insurance
Consulting services	700.00	Fees for casting agents to talk to students
720001-Department operating expense	4,467.15	
Vehicles - Capital	18,549.30	Truck replacement
Vendor Serv Contracts Non Cap	71.00	Copier expense
TOTAL OTHER EXPENDITURES	23,087.45	
	815,993.09	
Balance for 2004-05	65,530.98	Chancellor's reserve

BUDGETS						
	FY02	FY03	FY04	FY05	FY06	
K2404001						
MRT Inc Contract						
Beginning Balance	0	(25)	(25)	(50,025)	(100,000)	
Other Alloc/Tsfr In			0			
General Rev. Allocation	100,000	100,000	100,000	100,000	0	
Misc. Revenue	0	0	45,000 *	0	0	
TOTAL	100,000	99,975	144,975	49,975	(100,000)	
EXPENSES:						
Expense/Equipment						
Dept. Operating Exp	100,025	100,000	100,000	150,000	150,000	
Operating Exp - correct			45,000			
TOTAL	100,025	100,000	145,000	150,000	150,000	
			Increased by amount of allocation to Op of C.M. Events remained same			
			* error corrected in expense			

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 10

**National Association of School of
Theatre (NAST) Visitor's Report
[pertinent sections]
September 2005**

RECEIVED

SEP 20 2005

NAST VISITORS' REPORT

Date: Sept. 20, 2005
NAST Visitors' Report
For Internal Distribution
at discretion of the
Chief Theatre Executive
Any Optional Response Due
Feb. 28, 2006

Institution:

University of Missouri, Kansas City
Honorary Patricia McIlrath Street
4949 Cherry Street
Kansas City, MO 64110

Theatre Executive:

Tom Mardikes
Chair, Department of Theatre, PAC 408

Visitors:

Tad Currie, Illinois State University (Team Chair)
Jim O'Connor, University of South Carolina

Visit Dates:

April 6-8, 2005

Degrees submitted for renewal of Final Approval for Listing

Bachelor of Arts-4 years: Theatre
Master of Arts-2 years: Theatre (Playwriting/Dramaturgy or Theatre
History/Criticism)
Master of Fine Arts-3 years: Acting; Design and Technology

students understand the situation, it does not lessen their desire to achieve a first class liberal arts education in theatre.

C. Finances

The department is supported from four budget sources: instruction through the College of Arts and Sciences, production through the Department of Theatre, graduate assistance through the Office of Cultural Events, and both direct and indirect support through the alliance with the Kansas City Repertory Theatre. In addition the department has been successful in gaining support from the community and especially from various foundations including major support from the Hall Family Foundation which awarded the department \$1.1 million dollars in 1983 and an addition grant of \$419,000 was made in 1988.

Although it would appear that the department is adequately funded, appearances can be misleading. In the interview with the Provost, he expressed concern that the present approach to funding was, in reality, resulting in the under-funding of the department because some of the funds intended for use in educational programs were in reality going to the programs of the Kansas City Repertory Company and tracking this funding was exceedingly difficult. An example of this is the separation of the production budgets of the department and the Rep, which has apparently resulted in a loss of \$134,000 rate dollars for the department.

The department has recently been allowed to keep its production income of between \$11,000 and \$14,000 annually. This amount is extremely low for a department that produces at least seven graduate productions and two undergraduate productions per year. The attendance in 03-04 was 5,043 and 4,728 in 04-05. The two productions attended by the visitors, one in the experimental theatre (a developmental work that had been running for several weeks) and the other in the large thrust theatre shared with the Rep, were sparsely attended. The desire of the department to add a staff member to work as the publicity/promotion director might begin to address this problem. However, the visitors believe that the productions of the department generally are over-shadowed by the productions of the Kansas City Repertory Company. Either the general public is not aware of the work being produced by the department, or the frequently experimental nature of the productions does not appeal to these theatregoers. Furthermore, the vast majority of UM/KC students are commuting students, not campus residents, and many cannot attend evening productions either because of their evening class or work schedules.

The visitors believe that the financial section of the self-study does not adequately detail the budgeting problems faced by the department, especially the loss of funds that have been transferred to the Rep. Certain terminology, such as rate dollars as opposed to other types of funding needs to be clearly defined. And, there needs to be a more complete analysis of how decisions are made for the use of available funding. It is unfortunate that much of the data that should be in the body of the self-study is in the appendix and appears simply as pages of budgetary information without explanation or analysis.

D. Governance and Administration

1. Overall Effectiveness

There can be little doubt that turnover in the higher administrative ranks of the university has made it difficult for the chair to effectively deal with many of the long term problems facing the department. However, in our visits with the provost and the dean, the visitors found that the upper administration of the university was supportive of the work of the department and recognized the quality of both the work done by the students and the reputation of the faculty.

Of major concern to the department and to the visitors is the relationship of the department and the Kansas City Repertory Theatre. It is regrettable that the visitors were unable to meet with the artistic director of the Rep in order to gain his perspective of the problems facing the two units which has been mentioned in the previous section on "Finances" and which will be more completely addressed in the section on "Facilities."

The department is one of seventeen departments in the College of Arts and Sciences and the dean of that college said that the problems facing the department in regard to funding and space occupied more of his time than any other department under his jurisdiction.

2. Policy-Making

The chair of the department is the chief administrative officer and is responsible for the administration and implementation of department policy, for the introduction of proposed changes of such policy, and for the overall administration of the department as articulated in various university rule books, handbooks and other documents.

Because of the nature of the faculty and their involvement in the academic/production life of the department as well as the furtherance of their own professional careers, it appeared to the visitors that the faculty does not take an active role in resolving the problems facing the department but preferred to let the chair, in whom they expressed great confidence, act on their behalf. Although this can be viewed as a positive endorsement of the work of the chair, it tends, in the opinion of the visitors, to narrow the perspective of the faculty as to the issues facing the department. This is of particular concern to the visitors in issues facing the department in its ongoing relationship to the Kansas City Repertory Theatre, and in the resolution of the problems facing the undergraduate program.

3. Theatre Executive's Load and Responsibilities

There can be little doubt that the administrative load of the chair of the department is not only considerable but because of the aforementioned problems of the relationship of the department and the Kansas City Repertory Theatre highly stressful. It does not appear to the visitors that the department has or wants

with the faculty teaching load that can directly influence their ability to easily access another faculty members.

The major area of concern for the visitors with regard to communication is the inability of the chair, and in some cases the upper administration, to have meaningful and effective dialogue with the artistic director of the Kansas City Repertory Theatre. As noted earlier, the visitors were unable to meet with the artistic director because he was out-of-town, but the impression received from university officials including the chair of the department was that this individual either had little understanding of the impact his decision making process had on the academic program of the department, or he simply was not willing to interact on a cooperative basis with the institution which housed his theatre.

E. Faculty and Staff

At the present time there are twelve full-time faculty members in either tenured or tenure track positions. In addition, there are four faculty members on one year appointments, one faculty member in a twenty week residency, eight lecturers (these positions were unclear but appear to be related to the university's general studies program), and five individuals labeled as "shared" production supervisors with Kansas City Repertory Theatre. Two adjunct professors provide annual voice-over and casting workshops for third year acting students.

Of the full-time faculty members, ten are male and two are female. Four, including the two females are full professors, five are associate professors and two are assistant professors on tenure track lines. All of the other part-time and adjunct faculty hold the rank of lecturer, or visiting professor.

The visitors are concerned that faculty salaries, especially on the associate and assistant professor level, are highly inconsistent. Salaries for associate professors range from \$39,900 to \$59,934 and on the assistant professor level the range is even greater with the lowest salary at \$33,665 and the highest at \$60,770. Lecturers are paid on a per class basis with the lowest reported salary at \$2,300 although the self-study indicates that the department has a policy of pay not less than \$2,500 per class.

While these salaries might be more problematic for institutions whose faculty does not have easy access to professional work opportunities, the visitors found that the faculty morale was excellent and neither salaries nor rank/tenure seemed major problems. However, the wide range of salaries is troubling and given possible changes in the academic climate of the university, might prove problematic in the future.

The faculty has exceptional credits as professional artists. This is supplemented by the presence of the Kansas City Repertory Theatre which shares many of the facilities with the department. It should be noted that the presence of the professional carpenters, props people, etc. significantly contributes to the training of the visual design, technical direction and stage management students. There has been, and continues to be, a

found that in too many cases they lacked the necessary background either in pedagogy and/or in content to assure an initial successful teaching experience.

F. Facilities, Equipment and Safety

The department operates in four on-campus buildings as well as one off-campus theatre. The Center for the Performing Arts is shared with Kansas City Repertory Theatre as well as several other academic programs including dance. The building houses a large semi-thrust theatre (Helen F. Spencer Theatre: 589-750 seats), a black box theatre which can also function as a rehearsal room/classroom, a large rehearsal room (utilized extensively by the Kansas City Repertory Theatre) that could be used for productions if it were available, a design classroom, costume and scene shops, production facilities for computer aided design and sound technology, and a limited number faculty and staff offices, including the office and library of the department's theatre historian.

It is the relationship with the Rep that constitutes the most positive and yet most troubling aspect of the program at UMKC. It appeared to the visitors that the department and the Rep did not share the use of the large theatre and the major rehearsal hall as equals. Rather, it is the Rep that apparently has the upper hand in the scheduling of rehearsal and performance space. Thus, classes must be moved on a regular basis to allow Rep rehearsals. If the Rep did not insist that rehearsals begin at 10AM not 12 noon, scheduling problems would be far less severe. Although the Rep in the personage of the artistic director insists this scheduling is necessary because of LORT rules, the visitors could find no evidence to support this contention.

In 1989 Grant Hall, a former elementary school, was renovated and the department was allocated four classroom/rehearsal spaces, the academic theatre costume shop which although small is well equipped, a design office equipped with drafting tables, and offices for additional design and performance faculty and support facilities for a 170 seat proscenium theatre/rehearsal hall shared with the Conservatory of Music.

In December 2004, the UMKC departmental office, the office of the chair and one additional faculty member were relocated to the newly refurbished first floor of the 5319 Holmes building. This facility is also equipped with a small kitchen, and ample room for meetings, conferences and sound design classes.

The relationship of the department to Kansas City Repertory Theatre has some very positive aspects in relation to expertise available in the technical theatre areas especially in both the scene and costume shops. The professional staff of the Rep appeared to the visitors to be more than willing to assist students whenever needed and possible. This mentorship certainly assured greater safety and also allows students to witness first hand the proper use of shop tools and facilities. Although neither of the costume shops have proper dye vat ventilation systems, the visitors were assured that there is little need for the dye area at the present time.

The department, through the efforts of a faculty member, has begun its own collection of material relevant to theatre in Missouri and especially Kansas City. Although small at the present time, this collection should prove an invaluable tool for the students in UMKC's excellent MA program.

H. Recruitment, Admission-Retention, Record-Keeping and Advisement

1. Recruitment, Admission-Retention

With its relationship to the Kansas City Repertory Theatre, its excellent recruiting materials and its relationship to NAST and URTA, the graduate program at the University of Missouri/Kansas City has an excellent recruiting program that has consistently provided the program with exceptional candidates.

The department is committed to and successfully implements the highest standards in its graduate programs through: (A) professional training by and for careers in the entertainment industry; (B) the use of guest artists who not only serve as mentors but also are potential employers and a New York showcase that displays the talents and abilities of the students in the nation's largest theatre center; (C) location of the academic program in a city with a vital and growing theatre community that provides the graduate students with mentoring and work opportunities even before graduation as well as after graduation.

Although the stipend for MFA graduate students varies, it is evidently sufficient to assist in the recruiting program. The visitors were not entirely clear as to the specific amount of these assistantships but in discussions with graduate students this issue was not of major concern to present students. However, the visitors are concerned that there appears to be no stipend for MA students and believe that this is a problem since it means graduate students may have to take years to complete their program.

The undergraduate program appears to attract students for many of the same reasons that are evident in the graduate program. In many senses this is remarkable because the undergraduate program does not seem to have either a sufficient number of full-time faculty members assigned to the program nor do students have the number and variety of production opportunities enjoyed by students in comparable programs.

As has been noted earlier, the university administration apparently would like to see the undergraduate continue to grow and evidently there is a student population available to assure this growth with little additional recruiting effort.

The admission and retention programs of the department are excellent and it is obvious that students understand the program they are about to enter and throughout their academic career they are carefully advised and evaluated to assure that those who graduate are of the highest caliber.

The visitors were also dismayed to learn that no student assistantships were available for the MA program. With the need for teachers for the undergraduate program as well as the university's general education program, it appears to the visitors that the department has overlooked a pool of talent that might considerably raise the standards of its teaching assistantships.

3. MFA in Acting and the MFA in Design/Technology

The department offers two MFA degrees, one in acting and the other in design/technology. Each of these programs requires a minimum 60 hours of graduate study and generally requires three years of residence. Most of the students in these two programs are on assistantships, which require 20 hours per week in service to the department. This service can include production work and/or teaching.

The acting curriculum has in the past been a carefully proscribed classically based training program. With the search for a new head of the acting program presently underway it is possible that there may be changes in this program. In the past first semester students could not participate in either department or Rep productions but this appears to be changing. The self-study gives a more thorough description of the program in each of its three years. How this may change was not clear to the visitors. However, the visitors are concerned with the lack of on-going voice and movement instruction. The curriculum concludes in the final year with work on-camera, audition preparation and preparation for a New York showcase.

The design/technology curricula allows students to specialize in scene design, costume design, lighting design, sound design, technical theatre and stage management. Each of these programs allows the student to specialize. Integral to the instructional program is the integration of students in classroom so that they can have an appreciation for the totality of their discipline. All design/technology students are expected to design on a regular basis. The Rep regularly utilizes stage management students as production assistants or assistant stage managers. Design students also find assistant design opportunities available at the Rep frequently with guest artists employed by the Rep for their design positions. A third year residency elective allows design students to work with a professional theatre as a designer or assistant designer. This opportunity combined with the preparation of their portfolio has proven extremely valuable in launching the professional careers of the graduating designers.

4. Study of the Transcripts of Recent Graduates and Comparison with Catalogue Statements

The visitors completed a thorough review of the departmental files and the transcripts of recent graduates. The university requires that undergraduate records be kept centrally. However, graduate student transcripts were found to be generally complete although few contained any record of their creative or writing work except for MA students whose theses are on file and were reviewed most favorably by the visitors.

In 2002 the department put in place a five-year plan. This ambitious plan has only partially been fully implemented. In point of fact one of the major issues, the relationship of the department to the Kansas City Repertory Theatre, has not been resolved and the visitors were concerned that this issue appears to be getting worse rather than better. In their visit with the Dean, the visitors were told that this issue dominates the time of the departmental executive and consequently the time and energies of the Dean. There is little doubt in the minds of the visitors that a solution to the problematic relationship of the department to the Rep is key to the implementation of the other goals in the five-year plan. Few of the priorities listed in the self-study plan have been realized and those that have been implemented, while important, did not require the expenditure of physical or financial resources.

P. Standard Summary

The department appears to comply with the NAST operational and curricular standards for the degrees offered. All areas of the programs reflect both the standards and methods used in professional theatre. The presence of the Kansas City Repertory Theatre and observation of its operation are a significant contribution to the students, particularly in the design areas. There appears to be a reasonable interaction of the acting students with actors in the Rep company and this also serves to enhance and develop methods used in the professional theatre. Although there are many models for organization, it is believed by the visitors that the department is in need of further management and professional in-house components. The visitors believe that the chair is required to wear far too many hats in an effort to achieve both the educational and artistic goals of the department.

Q. Overview, Summary Assessment, and Recommendations for the Program

STRENGTHS

- A dedicated, enthusiastic student body
- A highly qualified and dedicated faculty
- Strong support at the level of the Dean and the office of the Provost
- An interesting and challenging graduate production season
- Relationship to the Kansas City Rep that permits student involvement in its productions
- Excellent relations with areas theatres that allows meaningful internship as well as work opportunities
- A variety of interesting and in some cases unusual performance spaces
- Outstanding library facilities

SHORT TERM IMPROVEMENTS

- The absolute need to resolve the struggle between the department and the Rep particularly in regard to space utilization. At the present time it appears that the Rep can essentially "evict" performance classes from both performance and

L rehearsal spaces. This is totally unacceptable particularly in light of the many other rehearsal models available within the Equity contract used by the Rep.

- Complete a successful search for one endowed faculty position in the performance areas.
- Review graduate student stipends and either find additional funding or reduce the number of students so that the stipends will support all enrolled graduate students including MA's who have applied for and been granted assistantships.
- Address the need for adequate workstations for designers. This problem is so serious that if enrollment increases there will not be enough desks in the design room for all who wish or need to enroll.
- Plan for workstation for each graduate design student so that work will not have to be removed after each class.
- Immediately address the deficit budgetary issues. The department must find additional funds to cover what appears to be an annual deficit of approximately \$57,000. Conversations with the upper administration indicate that this is a serious issue and deficit spending will be curtailed.
- Evaluation of the present undergraduate program and in concert with the upper administration determine whether this program will be curtailed, modified, or expanded.
- Additional full time faculty members in performance and undergraduate studies

LONG TERM IMPROVEMENTS

- A new performance space that will include acting studios
- Add at least one new faculty member per year for five years
- Increase overall budget and centralize the sources of the budget. The resources available at the present time cannot conceivably sustain a level of production that would best serve the design students.
- Seek funding for undergraduate and graduate scholarships
- Hire a staff member who will be responsible department development issues
- Implement all the curricular changes outlined in the self-study
- Re-examine the administrative structure of the department to encourage greater participation in the affairs of the department by all faculty members.

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 11

KC Rep National Advertising in

American Theatre

October 2005

What's Going to Be **MAKING WAVES** in the Upcoming Season?

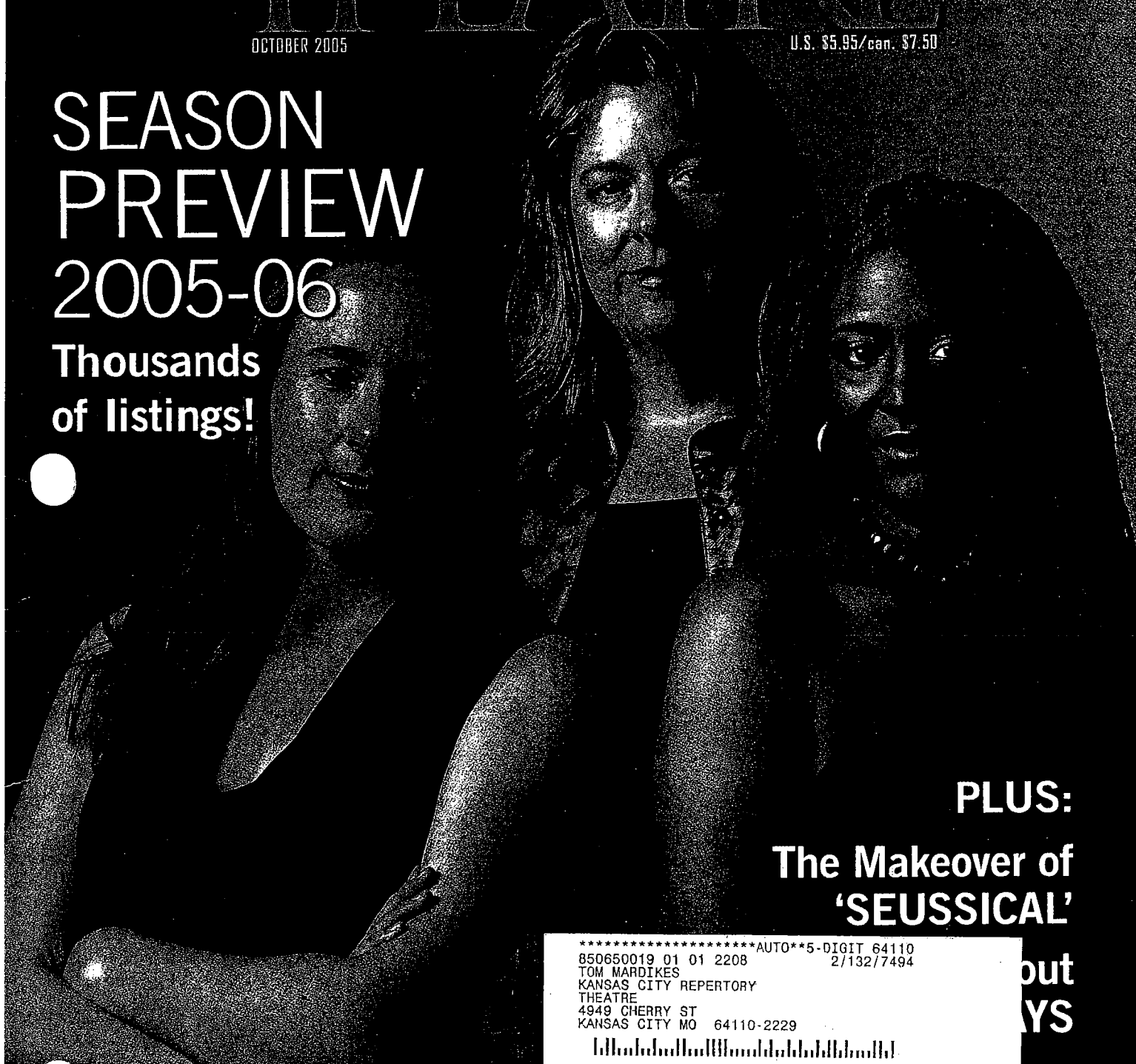
AMERICAN THEATRE

OCTOBER 2005

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TOM MARDIKES
KANSAS CITY REPERTORY
THEATRE
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directed by Sharon Ott
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Give 'Em Hell, Harry

by Samuel Gallu
directed by Larry Carpenter
Oct 7-Nov 6, 2005
& Mar 24 - Apr 8, 2006

A Christmas Carol

by Charles Dickens
directed by Linda Ade Brand
Nov 19 - Dec 26, 2005
25th Anniversary Production

A Raisin in the Sun

by Lorraine Hansberry
directed by Lou Bellamy
Jan 20 - Feb 12, 2006

Hank Williams:

Lost Highway

by Randal Myler & Mark Harelík
directed by Randal Myler
Feb 25 - Mar 19, 2006

The Trip To Bountiful

by Horton Foote
directed by Eric Rosen
Apr 28 - May 21, 2006

Room Service

by John Murray & Allen Boretz
directed by Jeff Steitzer
Jun 2 - 25, 2006

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The Rep is the LORT Theatre of Kansas City — Founded 1964

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 12

**Written Exchange between PAD and
Chair concerning James Costin's
Documents**

CC: Provost Bruce S. Babacz
Dean Charles Wurrey
William Prenevost, Managing Director KC Rep
Laurie Jarrett, General Manager KC Rep

-----Original Message-----

From: Mardikes, Tom
Sent: Friday, July 22, 2005 10:50 AM
To: Altman, Peter
Cc: Wurrey, Charles; Bubacz, Bruce S.
Subject: Costin documents

Greetings Peter,

I'm writing to ask that you check into something I have heard and hope to be untrue.

I have heard that quite a number of Jim Costin's documents were destroyed at the offices of 4825 Troost, some before, others after his death.

I hope we both agree that this would be a huge loss for both the Rep and the Department.

Could you please check into this and let me know the status of Mr Costin's documents?

If there are documents that are needing to be archived and stored, the Department would be happy to help here. We have a climate controlled storage facility off campus for all of our older documents.

Best,

Tom Mardikes

Subject: RE: Costin documents ?

Date: Tuesday, August 2, 2005 1:21 PM
From: Altman, Peter <altmanp@umkc.edu>
To: "Mardikes, Tom" <MardikesT@umkc.edu>
Cc: "Wurrey, Charles" <WurreyC@umkc.edu>, "Bubacz, Bruce S." <BubaczB@umkc.edu>, "Prenevost, William" <prenevostw@umkc.edu>, "Jarrett, Laurie" <JarrettL@umkc.edu>

Hello Tom,

I have met with Bill Prenevost and Laurie Jarrett (a 20+ year veteran of the Rep staff) to check into the charge cited in your memo (7/22) that "quite a number" of documents of the Late Jim Costin have been "destroyed" at 4825 Troost. I am assured by both of them that no orders have ever been given to destroy such materials; the allegation you say you "have heard" (and chosen to circulate, but declined to attribute to any source) is untrue.

Jim Costin worked for the Rep for nearly forty years, and sent and received many thousands of communications. Obviously, not every piece of paper he handled is still preserved. If you or anyone on the theatre faculty want to see or keep any documents of his for archival or other purpose, however, please identify these to Bill or Laurie, and they will be glad to search for them and attempt to locate them promptly; if you wish someone from the department to look into such files, Bill and Laurie will accommodate you without delay in that regard.

The Rep honors Jim Costin's contributions to its history and to UMKC. The staff includes numerous people who worked with him for years and were devoted to him. Any suggestion or implication that may have been made to you that the theatre has conspired to dispose of valuable materials of his is false and possibly malicious. I certainly have never issued any order to destroy Costin papers, nor have I ever heard of any effort to destroy such. Whatever Costin papers we have, you are welcome to request with full confidence that they will be shared gladly.

ter

Subject: RE: Out of curiosity

Date: Monday, November 14, 2005 1:51 PM
From: Jarrett, Laurie <JarrettL@umkc.edu>
To: "Mardikes, Tom" <MardikesT@umkc.edu>

The boxes Thaylia and I dumped were from Jim's desk. The only files I recall were on the building of the PAC. Thaylia says Jim's personal files were kept in a file cabinet in Room 212. According to Thaylia it was the last marketing director and box office manager who dumped the files so they could use the file cabinet. Thaylia doesn't know what they did with the files.

Laurie Petring Jarrett
General Manager
Kansas City Repertory Theatre
and UMKC Office of Cultural Events
816/235-2776

-----Original Message-----

From: Mardikes, Tom
Sent: Monday, November 14, 2005 1:42 PM
To: Jarrett, Laurie
Subject: Re: Out of curiosity

Thanks for looking into this. I've got the Provost making a request from U-archives, but if you can find anything, the sooner the better.

Has to do with creating a history of theatre/Rep relationship, and this document should at minimum be an appendix to a major report, but could also provide solid information we old-timers only know of through hear-say.

It is really sad to hear that Jim's documents hit the trash. My understanding is that these were items he would use to write his history.

COSCO Report

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**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 13

**Transcription of Rep Managing
Director's phone message concerning
The Rep serving as Paymaster for
Department Production**

August 2005

Transcription of a Phone Message from William Prenevost, Managing Director of KC Rep, to Tom Mardikes, Chair of UMKC Theatre, concerning hiring union stage actors for the Department's production of *Darker Face of the Earth*, 8/18/05. The Rep declined to serve as Paymaster.

"Hi Tom,
Bill Prenevost

I know you're crazy busy, you've got your orientation tomorrow and everything but I just wanted to let you know that I am back and I look forward to us getting together at some point. Obviously I'll be at the orientation myself tomorrow, I'll say hi. But I also wanted to let you know that I ... Laurie's been keeping me informed about what's been going on in terms of your needs over there to contract these actors for your special production and um ... We took the initiative to go ahead and just inquire with our LORT council on, on our ability to act as payroll master, so to speak, for you on that production and Harry [?] Winetropp, who's the, you know, probably know, LORT's legal eagle there, feels very strongly that we could get ourselves in real serious trouble, and he really, really says no to us, that we really should not do that. And I, I really can't act um, even though I know you haven't really asked yet, but I wanted to try to anticipate this and see if we could do this for you, and actually do the, do the, the uh contract thing, or whatever, with Equity. But because this is a, and I know we've snuck one or two by before, but because this is like a full production with several contracts, and people, actors we don't even know, and so forth, ah, its, uh he really just, very, very adamantly said, "no don't do it." So, I, I'm sorry we're not going to be able to help you out, I really am, because I was really pushing with Peter to go ahead and do what we can, if we can, to help you guys out. Ah, and this just is not going to be one of those cases. And I'm very sorry, I really am, because I'd like to help you out. I want every opportunity to help you out. So, uh, I just, I want to give you a heads up about that. And let's get together next week sometime and shoot out some suggestions of times, days, whatever, we can get together and see what else we might be able to do to brainstorm together, work together for the coming year. Thanks. B'bye."

Length: 2 minutes.

COSCO Report

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**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 14

**Costume MFA Student's request for
Chair to intercede and gain access for
Students to Costumes stored in Cave
Facility**

August 2005

Subject: The Cave . . .

Date: Friday, August 26, 2005 4:25 PM

From: [REDACTED]

To: "Mardikes, Tom" <mardikesa@umkc.edu>

Greetings Tom!

At Lindsay's request I am emailing you to inform you about the costume design student's continuing trouble to access the costume storage at the Cave. We certainly don't want to start a war with the Rep employees, but we would be delighted to no end to have access to the Cave when we need it--if we could have the key and combination. I know this set up did not work out in the past, however perhaps it's now time to reevaluate. The set design students are able to get the key to the Cave to pull props and furniture. It would be invaluable to have the same accessibility. There are often times that Brian--who manages costume storage--is unable to meet us down there when we need to go. I should mention, that Brian is doing me a special favor by letting me in tomorrow, a Saturday, however this is after repeated attempts to go have been met with denial.

There is no regular schedule for the Cave that the students can follow. I had a lot of difficulty getting into the cave this summer and while we had planned to meet this morning, Brian missed our appointment. Nothing like bad news on a Friday, but it is the beginning of a new school year, perhaps we can develop a new policy. Thank you for hearing our concerns. Let us know what we should do.

Thank you Tom!

[REDACTED]

We don't want to make our lives more difficult with

"rep" conflicts, so perhaps this note can go into a file of "specific cases" for future negotiations with the new production manager.

Start your day with Yahoo! - make it your home page
<http://www.yahoo.com/r/hs>

COSCO Report

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**UMKC, the Department of Theatre and the
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Appendix 15

**Difficulties surrounding the Center for
Creative Studies Event in Spencer
Theatre
September 2005**

Subject: RE: Sound for Creative Studies event
Date: Friday, September 9, 2005 2:50 PM
From: Bubacz, Bruce S. <BubaczB@umkc.edu>
To: "Mardikes, Tom" <MardikesT@umkc.edu>

Tom: I forwarded your note to Steve Lehmkuhle. Thank you much. B

Bruce Bubacz
Curators' Distinguished Teaching Professor
of Philosophy and Law
Interim Provost and Vice Chancellor for Academic Affairs
816 235-1107

-----Original Message-----

From: Mardikes, Tom
Sent: Friday, September 09, 2005 2:49 PM
To: Bubacz, Bruce S.; Brommelsiek, Margaret; Story, John H; Hayes, Chuck
Cc: Schonhoff, Michael; Schaeffer, Ron
Subject: Sound for Creative Studies event

I've spoken with the sound staff in Spencer theatre and others working in the theatre.

I believe all now understand what is going on Saturday afternoon, and that everything is covered.

The Grand Drape will be in on stage, and painters will be painting upstage of the drape until 2pm and will return around 4:30pm.

The Theatre will be cleaned up Friday PM when the carpenters leave.

Creative Studies can set up tables, etc., whenever they want during the day Saturday leading up to their event.

Sound crew will set up mics and create an event recording.

The problem here seems to stem from internal miscommunication. Creative Studies booked the event with House Management. This did not get shared with the Production Office, which keeps the master calendar.

When Creative Studies began calling about the space, the production staff had no idea what any of this was about. Also, Sunday is the first day of tech, which means crews are working frantically in preparation of taking the production into the theatre.

In fact, when the request went through to hold this event on this day in Spencer Theatre, the answer honestly should have been no.

But everything seems to now be organized, plans are in place, and people understand what has happened.

Have a nice event.

Tom Mardikes

COSCO Report

October 2005

**UMKC, the Department of Theatre and the
Kansas City Repertory Theatre**

Appendix 16

Copier and Supplies Memo

September 2005

Subject: One last detail we forgot

Date: Thursday, September 22, 2005 9:33 AM

From: Jarrett, Laurie <JarrettL@umkc.edu>

To: "Mardikes, Tom" <MardikesT@umkc.edu>, "Ramsey, Mia D." <ramseymd@umkc.edu>, "Evans, Marianne" <EvansMa@umkc.edu>, "Wilson, Brooke R." <wilsonbr@umkc.edu>

Good morning,

The one last thing we have forgotten to deal with in the division of money and responsibilities between the Rep and the Department is how to deal with basic office supplies. This came to my attention this week when Gene Freidman asked Marianne for 10 yellow tablets. Marianne willingly gave him all the tablets she had in stock but raised the question with me. We have since learned faculty members should contact either Mia or Kristi for their supply needs. If asked for more supplies, Marianne will now direct faculty members to those two individuals.

This did raise the question about copier paper though. To review: when the last copier died, Tom and I struck a deal to replace it with leftover money the Rep was holding for the Department's use. Technically the copier belongs to the department but the Rep holds the maintenance agreement. (Don't remember why this is but assume it was easier this way.) So when we receive the maintenance bill we pay it and send an ISE through the UMKC system to have the department reimburse the Rep for their share of the cost based on the number of copies used (@ .005 cents per copy).

However, the Rep is still picking up the tab for copier paper. The majority of the use of the copier and copier paper is for the Department. Unfortunately just charging for the paper used in the copier doesn't quite cut it because reams of paper are taken to be used in computer printers.

I would like to propose the following: Marianne will continue to order the copier paper. She will withhold one to two boxes for Rep use in computer printers (please notify Rep folks Marianne) and the Rep will pay for that. The rest of the order will be billed to the Department. When we receive the copier counts to be used for the maintenance bill, we will calculate the Rep's use of the copier, multiple that by the per copy paper costs (currently $\$2.40/500 = .005$) and deduct that from the maintenance reimbursement bill we send to the Department. Copies of these bills will be sent to Mia for her files.

Complicated isn't it? And people wonder what I do with my time here.

Does this work for everyone? If not, just let me know your alternative thoughts.
Thanks.

Laurie Petring Jarrett
General Manager
Kansas City Repertory Theatre
and UMKC Office of Cultural Events
816/235-2776

COSCO Report

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Kansas City Repertory Theatre**

Appendix 17

**Rehearsal Space
“Give ‘em Hell, Harry”
August 2005**

Subject: RE: Rehearsal in PAC 119

Date: Wednesday, August 10, 2005 12:08 PM

From: Evans, Marianne <EvansMa@umkc.edu>

To: "Mardikes, Tom" <MardikesT@umkc.edu>

Cc: "Wurrey, Charles" <WurreyC@umkc.edu>, "Bubacz, Bruce S." <BubaczB@umkc.edu>, <nelson@gkbaum.com>, "Jarrett, Laurie" <JarrettL@umkc.edu>, <Johntzld@aol.com>

Hello Tom,

After much careful consideration, KC Rep has decided to conduct all studio rehearsals for the production of *Give'em Hell, Harry* at American Heartland Theatre. This decision has been reached because unavoidable overlap of the rehearsal schedules for *Harry* and the Rep's production of *Man and Superman* means that were rehearsals for *Harry* to take place at UMKC, these rehearsals would have to shift location in mid-process. The Rep also takes this decision in order to do a favor to the University Department of Theatre, which like the Rep continues to face inadequacy of work space; we choose this course on a non-precedental basis as a gesture representing our desire to be cooperative partners of the University and Department within the limits that we are able accomplish our essential work.

The Rep emphasizes at this time that it is entitled by many years of precedent and spirit of contract to conduct its rehearsals for *Harry* in PAC 119 once its rehearsals in the same room for *Man and Superman* are completed. The Rep has rehearsed six plays per season in 119 and/or 116 PAC for many years. Including *Harry*, it will be having studio rehearsals in Kansas City for the same number of plays during the 2005 - 06 season. We have scheduled seven plays for 2005 - 06, but *Lost Highway* is a co-production rehearsing in Tucson. Additionally, *Room Service* will be rehearsing after the conclusion of the UMKC spring semester, so will not have any impact on the Department of Theatre. We have not requested and are not requesting increased rehearsal weeks in the PAC.

The Rep also points out at this time that the hours of its studio rehearsals in 119 and/or 116 PAC were extensively discussed at the time of the lengthy Gordon Starr Plans for Partnership meetings in 2004 - 05, and it was reaffirmed clearly at that time that the Rep is entitled to schedule its rehearsal hours as each play requires, and to have complete access to its rehearsal hall, during any

rehearsal weeks.

The Rep completely rejects the suggestion that if one of its plays is to be performed in a space other than Spencer Theatre, that show is less entitled to PAC rehearsal space. A Rep production is a Rep production wherever it is performed. The Rep also asserts that the fact that *Harry* is a one-actor play is irrelevant to its entitlement to PAC rehearsal space. Cast size of any play the theatre chooses to produce is irrelevant; every play needs rehearsal space large enough to accommodate a taped representation of the floor area occupied by its set, and the placement of furniture. Ten actors, or four, or two, or one, the cast size does not change the need.

All of the preceding points notwithstanding, American Heartland because of its own schedule this season has been able to offer the Rep good space at very modest cost on a one-time basis. We will gratefully take advantage of their courtesy. This situation illustrates again, however, the urgent necessity for UMKC to increase the space it provides the Theatre Department and the Rep for classes and rehearsals. Such additional space, the requirement of which has been agreed by both of us for years, is essential to the operation of both the department and the theatre, and this urgent need is not going to evaporate. Let's keep working together securing this.

Peter

-----Original Message-----

From: Mardikes, Tom
Sent: Friday, July 15, 2005 2:57 PM
To: Altman, Peter
Cc: Wurrey, Charles; Bubacz, Bruce S.
Subject: Rehearsal in PAC 119

Hi Peter,

We need to talk about the use of PAC 119 for this fall. I've shared your proposed rehearsal schedule with the faculty and have had a large complaint about classes being bumped out of 119 so that the Rep can rehearse a
-man

show that is to be performed at Union Station.

we have a continuing serious problem that is hurting Theatre in our
re-accreditation of having classes bumped and thrown into improper
spaces
for the instruction required. Specifically, Movement classes need a
large,
open space, a sprung wooden floor, barre and mirrors. PAC 119 is
our only
option.

We have to insist that the value of Education First is honored, and
I would
like you to consider one of three options:

- 1) rehearse in PAC 119 after the classes have concluded
- 2) use another space under Theatre's jurisdiction in either the PAC
or
Grant Hall, understanding that class times need to be honored as
well. Here
the faculty can help by moving, say, Acting or Voice classes out of
om to
allow Rep rehearsal. These are easier to move than Movement
classes.
- 3) rehearse off campus, probably at Union Station, where the show
it to be
performed.

I'd be glad to get together to meet about this schedule if you'd
like.

Best,

Tom

COSCO Report

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**UMKC, the Department of Theatre and the
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Appendix 18

**Room Scheduling
Memo from Provost
October 2005**



UNIVERSITY OF MISSOURI
KANSAS CITY

Office of Academic Affairs

Memo

Date: October 28, 2005
To: Tom Mardikes, Chair, Theatre
From: Interim Provost Bruce Bubacz
Subject: Room Scheduling

There appears to be some confusion regarding scheduling PAC 116 and PAC 119. The responsibility and authority for scheduling those two rooms rests with the Chair of the Department of Theatre, Mr. Mardikes.

Although the chair should try to accommodate the rehearsal needs of the Kansas City Repertory Theatre, academic use of that space must take precedence.

cc: Dr. Steve Lehmkuhle
Dr. Charles Wurrey
Mr. Peter Altman

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